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LAUS *DEO!*

THE

Worcester Collection of Sacred Harmony.

In *TWO* PARTS.

CONTAINING,

I. An INTRODUCTION to the GROUNDS of MUSICK : Or, RULES for LEARNERS.

II. A large Number of celebrated PSALM TUNES, from the moſt approved Authors. Suited to all Metres uſually ſung in Churches.

TO WHICH IS ADDED,

An APPENDIX.

Containing a Number of excellent PSALM TUNES, (ſeveral of which are entirely NEW) and other PIECES of SACRED VOCAL MUSICK, many of which were compoſed by eminent European Authors, and never before publiſhed in this country.

The WHOLE compiled for the Uſe of SCHOOLS and SINGING SOCIETIES.

PRAISE ye the LORD : For it is good to SING Praiſes unto our God.——PSALM CXLVII.

THE *FIFTH* EDITION, CORRECTED AND REVISED, WITH GREAT ADDITIONS.

PRINTED, *Typographically*, at *BOSTON*,

BY ISAIAH THOMAS AND EBENEZER T. ANDREWS.

Sold by them at FAUST'S STATUE, No. 45, Newbury Street, and by ſaid THOMAS in WORCESTER. Sold alſo by the Boookſellers in Town and Country.—1794.

PREFACE, to the FIFTH Edition.

152.67

THE encouragement which continues to be given to this Work, has induced the Editor to publish another Edition, which he flatters himself will meet with the approbation of the Performers of Vocal Sacred Harmony.

A number of Gentlemen, who are good judges of Musick, have been consulted—and no Tunes are inserted but such as have been well recommended. Several original pieces of Musick, and others which have never before been published on this side the Atlantick, embellish this Edition.

Through the hurry in which the fourth Edition went through the Press, many errors escaped the observation of the Corrector, until the Book was published; but the greatest care has been taken to make this fifth Edition very correct, and the Editor hopes it will be found so—Several Gentlemen, well acquainted with Musick, and respectable Authors, having inspected it before publication, and corrected the errors of the Press.

The Lovers of Sacred Harmony may rest assured, that at all times every attention will be paid to make this Collection truly useful and pleasing, and any approved Musick that may be presented for insertion, or any hints for the improvement of the work, will be thankfully received by their's and the publick's very humble servant,

ISAIAH THOMAS.

Worcester, *October*, 1794.

TO THE

Several Musical Societies,

In the NEW ENGLAND STATES,

THIS

TYPOGRAPHICAL IMPRESSION

OF

Sacred Harmony,

IS HUMBLY DEDICATED,

BY THEIR OBEDIENT SERVANT,

The EDITOR.

On MUSICK.

DOWN ſteers the BASS with grave majeſtick air,
And up the TREBLE mounts with ſhrill career;
With ſofter ſounds, in mild melodious maze,
Warbling between, the TENOR gently plays:
But if th' aſpiring ALTUS join its force,
See! like the lark, it wings its tow'ring courſe;
Then rolls the rapture thro the air around,
In the full magick melody of ſound.

'Tis thine, ſweet Power, to raiſe the thought ſublime,
Quell each rude paſſion, and the heart refine;
Soft are thy ſtrains as Gabriel's gentleſt ſtring,
Calm as the breathing zephyrs of the ſpring.

THE

Worceſter Collection of SACRED HARMONY.

PART I.

An INTRODUCTION to the GROUNDS of MUSICK; and RULES for LEARNERS.

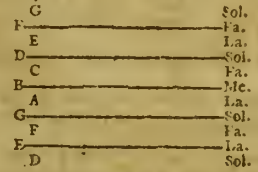
Of the SCALE *of* MUSICAL NOTES, *commonly ca'led*

MUSICK is written on five lines, which, including the ſpaces between them, and immedi[illegible] below them, are called by muſicians, a *ſtave*, and are thus placed,

It often happens that notes of muſick aſcend above, or deſcend below, theſe five lines, and then another line is occaſionally added, and is called the *Ledger Line*. Notes on the upper ledger line, are called notes in *Alt*, and thoſe on the lower ledger line, are called *Doubles*.

Theſe lines and ſpaces are repreſented by the firſt ſeven letters of the alphabet, which are placed on the ſtave, according to the part of muſick for which it is deſigned. The parts of church muſick are commonly four, viz. *Treble*, *Counter*, *Tenor*, and *Baſs*. The letters are placed on the *Treble* and *Tenor* ſtave in the following order,

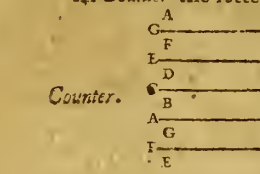
Treble and *Tenor*.



Every part of muſick has, placed at the beginning of the ſtave, what is called a *Cliff*, or a muſical character which ſhews what part of the muſick is on that ſtave—whether *Treble*, *Tenor*, *Counter*, or *Baſs*.

The *Treble* and *Tenor* cliff is the ſame. It is always placed on G, the lower line but one in the *Treble* and *Tenor* ſtave, and is therefore called the *G Cliff*, and is thus marked,

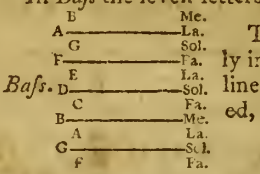
In *Counter* the letters on the ſtave are thus placed,



Counter.

The *Counter* cliff, thus marked, is called the *C Cliff*, being always placed on that letter, which is the middle line of the *Counter* ſtave, and is now uſed only for this part of muſick.

In *Baſs* the ſeven letters are thus placed on the ſtave, *viz.*



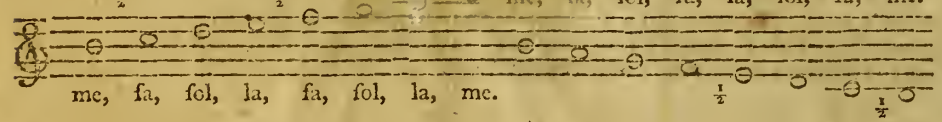
Baſs.

The third and laſt cliff is the *F Cliff*, uſed only in *Baſs*, and always placed on *F*, the upper line but one in the *Baſs* ſtave, and is thus marked,

If either of the cliffs be moved to another line or ſpace, the letters in the order before placed, muſt all move with it; but in modern compoſitions of muſick, this ſeldom orever happens.

Although there are more than ſeven ſpaces on the ſtave to be named by letters, yet there are but ſeven letters uſed, every eighth being the ſame repeated, and they always keep that order. Wherever G is found, the next letter above is A, the next B, and ſo on, always reckoning both lines and ſpaces.

All notes of muſick which repreſent ſounds are called, in ſounding of them, by four names only, viz. *Me, fa, ſol, la.* * *Me*, is the leading note, and when that is found, the notes on the lines and ſpaces above are called *fa, ſol, la, fa, ſol, la*; and thoſe below *me, la, ſol, fa, la, ſol, fa*; after which *me* will come again; as in the following example of the *Treble*, or *Tenor*.



In *Counter* and *Baſs*, after finding *me*, the other notes are named in the ſame order.

---

* Be careful to ſpeak the notes plain. *Me* is commonly wrote *mi*, but I have called it *me* through the whole of this Introduction, as it is ſo founded. Sound *fa*, as in *fath-er*; *la*, as in *lath*; and *ſol*, as in *ſoldier*.

I would here beg leave to obſerve, that the reaſon and origin of uſing figures at the beginning of the ſtave to denote the time, ſeems to be almoſt loſt, and they are called three *to* two, or three *from* two, 3 *to* 4—3 *from* 8, &c. without ſeeming any thing more than arbitrary characters, to denote a quicker or ſlower time. I think it may be of ſome uſe to explain this matter.

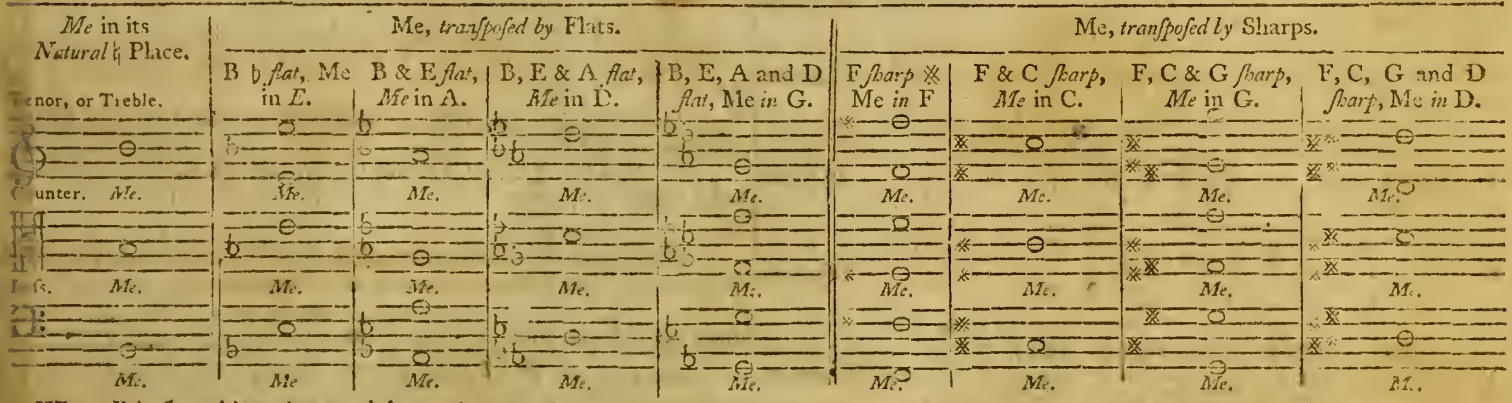
At firſt the *notes*, inſtead of the *names* of *ſemibreve*, *minim*, *crotchet*, &c. were called by the names of *numbers*, denoting their relative quantities or lengths. Thus a *ſemibreve* being called *one*, a *minim* was called 2, a *crotchet* 4, a *quaver* 8, *ſemiquaver* 16, &c. And $\frac{3}{2}$ means three minims in a bar, $\frac{3}{4}$ three crotchets; $\frac{3}{8}$, three quavers; $\frac{6}{4}$, ſix crotchets; $\frac{6}{8}$, ſix quavers in a bar;—and in common time, $\frac{2}{4}$, means two crotchets: And ſo of ſeveral other times which are now little uſed; as, $\frac{3}{16}$, $\frac{6}{16}$, $\frac{9}{16}$, $\frac{3}{16}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, the upper figure denoting the number of notes in a bar, and the lower figure, the name, or what kind of notes they are. (*For the various modes of time ſee page ten.*)

There are said to be but *seven* natural sounds, every eighth sound being the same, and is called an *Octave*; therefore these sounds are represented by only *seven* letters. The sounds are called in musick *Tones*, five of them are called whole tones, and two of them semitones, or half notes. The semitones are between B and C, and between E and F, as marked in the foregoing example.

Although this is the natural situation of the semitones, yet their places on the staves, are very often altered by flats and sharps; therefore observe, that The *natural* place for *me*, is, in all parts of musick, on that line or space of the stave which is called B:

But if B be flat, ♭ *me* is in	E	If F be sharp 𝄪 *me* is in	F
B ♭ and E ♭ it is in	A	F 𝄪 and C 𝄪 it is in	C
B ♭ E ♭ and A ♭ it is in	D	F 𝄪 C 𝄪 and G 𝄪 it is in	G
B ♭ E ♭ A ♭ and D ♭ it is in	G	F 𝄪 C 𝄪 G 𝄪 and D 𝄪 it is in	D

As in the following example, *viz.*

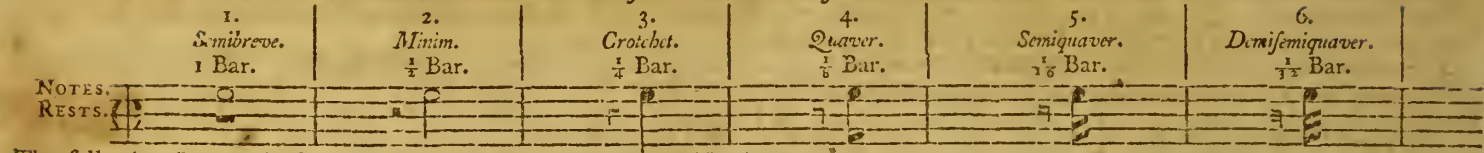


When B is flatted it makes a *whole* tone between B and C, and leaves only *half* a tone between E and F, consequently but *half* a tone between A and G. The reason of this is the alteration of *me*; for, find *me* where you will, the notes *above*, are called as before observed, *fa*, *sol*, *la*, &c. and *below*, *la*, *sol*, *fa*, &c. and the two semitones are always found between *me* and *fa*, and *la* and *fa*.

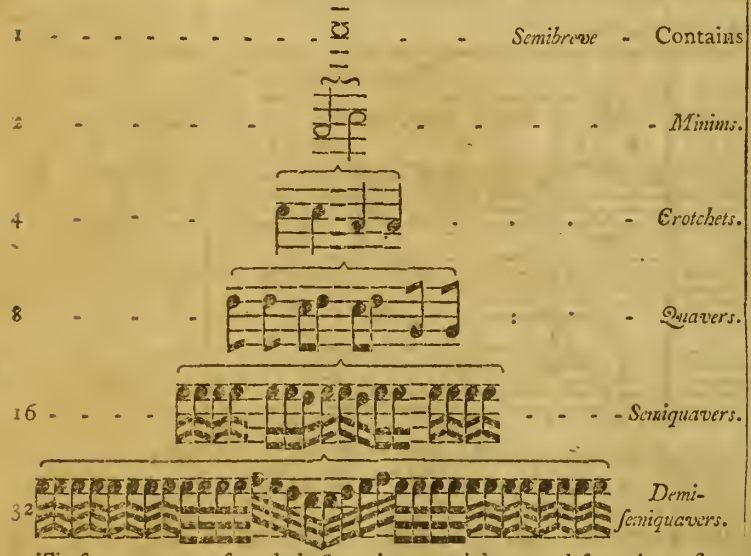
A distinction should always be made between the two sounds of *B-me* and *C-fa*: Many are apt to strike *B-me* as high as *C-fa* in sharp keyed tunes, which injures the composition.

The

The NAMES *and* MEASURES *of the* NOTES *uſed in* MUSICK, *with their* RESTS.



The following Scale will ſhew at one View the *Proportion* one Note bears to another.



Theſe notes are founded ſometimes quicker, and ſometimes ſlower, according to the ſeveral moods of time hereafter to be explained; the notes of themſelves always bear the ſame proportion to each other, whatever the time may be.

Explanation *of the* Scale.

THIS Scale comprehends the ſix muſical *notes*, with their reſts, and the proportion they bear to each other.

1. The *Semibreve*, is now the longeſt note uſed in muſick, though anciently it was the ſhorteſt. It is the meaſure note, and guideth all others.

2. The *Minim*, is but half the length of the ſemibreve, and has a tail to it.

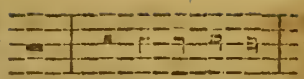
3. The *Crotchet* is but half the length of the minim, and has a black head.

4. The *Quaver* is but half the length of the crotchet, having one turn to its tail, which is crooked, ſometimes one way and ſometimes another, as thus,

5. The *ſemiquaver* is half the length of the quaver, having *two* turns to its tail, which turns are crooked as variouſly as that of the quaver.

6. The *Demiſemiquaver* is half the length of the ſemiquaver, and has three turns to its tail, crooked like thoſe of the ſemiquaver.

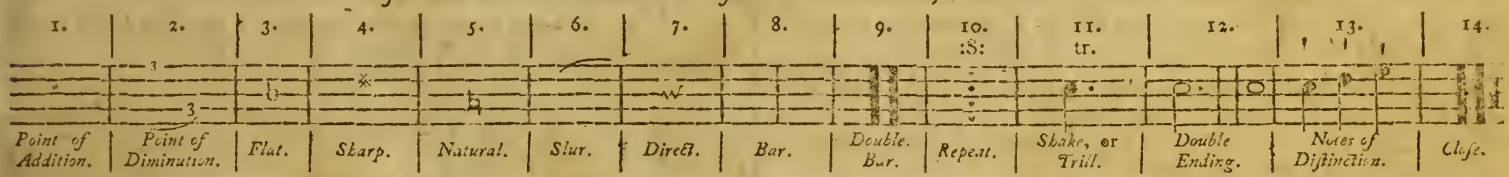
All

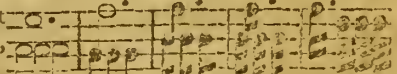
All *Reſts*  are notes of ſilence, which ſignify that you muſt reſt, or keep ſilent, ſo long time as it takes to ſound the notes they repreſent: Excepting the *Semibreve Reſt*, which is called the *Bar Reſt*, always filling a bar, let the mood of time be what it may.

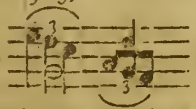
Reſts alſo help to fill bars at the beginning and end of tunes.

Beſides theſe reſts there are others, made uſe of in inſtrumental muſick, which are as follow,

Of other CHARACTERS *uſed in* MUSICK, *and their* USES.

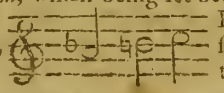


1. THE *Point of Addition*, ſet at the right hand of any note, adds to the time of that note *half* as much as it was before. When this point is ſet to a ſemibreve, it is as long as three minims, &c. as for example, 

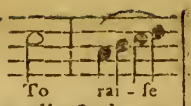
2. A *Figure of* 3, or *Diminution*, ſet over or under any three notes, ſhews that they muſt be reduced to the time of *two* notes of the ſame kind, as for example,  which ſhews that when this figure is ſet over *three* crotchets, they muſt be ſung in the time of *one* minim, and *three* quavers, with this figure, in the time of *one* crotchet.

3. A *Flat* ♭ is a mark of *Depreſſion*, and cauſeth any note before which it is placed to be ſounded *half a tone lower* than if the flat was not there, and when a flat is ſet at the beginning of a ſtave, it has the influence of *flatting* all ſuch notes as happen to be on that line or ſpace through the whole ſtrain, unleſs regulated by the intervention of ſharps, or naturals, which anſwer only for thoſe notes where thoſe naturals or ſharps are placed, and reſpect the tone of thoſe notes only, but do not alter their names.

4. A *Sharp* ♯ is a mark of *Elevation*, juſt the reverſe of the flat, and raiſes all the notes before which it is placed, *half a tone higher*: If ſet at the beginning of a ſtave, it ſharpens, or raiſes every note on that line or ſpace throughout the ſtrain, except contradicted by flats or naturals.

5. A *Natural* ♮ is a mark of *Reſtoration*, which being ſet before any note, that was made flat, or ſharp, at the beginning of a ſtave, reſtores it to its former natural tone, as for example,  Here you may ſee that B is made flat at the beginning of a ſtave, but the note which ſtands on B muſt be ſung as if there had been no flat there, becauſe it is reſtored by the *Natural* placed before it.

6. A *Slur* or *Tie*, links any number of notes together which ſhould be ſung to *one* ſyllable, * as for example,



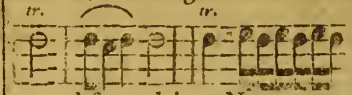
7. A *Direct*, ☞ is placed only at the end of lines, to direct the performer to the place of the firſt note, in the next line.

8. A *Bar* is uſed to divide the muſick according to the meaſure note, into equal parts.

9. A *Double Bar* ſhews the end of a ſtrain, and in modern muſick, is commonly preceded by a *Repeat*.

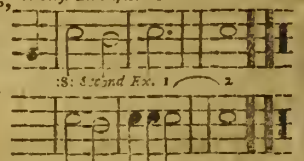
10. A *Repeat* :S: ſhews that a *part* of the tune is to be ſung *twice*, beginning the ſecond time of ſinging, at the note over which it is placed, and ending a the next *Double Bar*, or *Cloſe* : Therefore having ſung that part once you muſt immediately ſing it again.

11. A *Shake*, *tr.* or *Trill*, is or ought to be placed over any note that is, or ought to be ſhaken, ſomething like the following

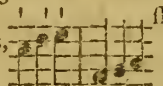


This is called one of the graces in muſick; but unleſs it is well done, it had better be unattempted by the performer, and ſung plain. Notes may ſometimes be *graced*, but not *diſgraced*. Obſerve that a note cannot be ſhaken without breaking of it to pieces, as in the example : See the minim marked with a *tr.* and the example how to perform it.

12. A *Double Ending*, ſhewn by the figures 1 2 ſet over notes at the cloſe of a tune, when there is a repeat, thus, informs the ſinger, that the note under figure 1, is ſung *before* the repeat, and the note under 2 muſt be ſung the *ſecond* time, omitting the note under figure 1. But if the notes are tied, as in the ſecond example, then *both* notes are ſung the *ſecond* time.



13. Such notes as have *Marks of Diſtinction* placed over or under them, ſhould be ſounded very diſtinct, and with ſome emphaſis, thus,

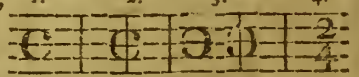


14. A *Cloſe*, is two, three, or four bars together, which ſhew the tune to be ended.

* In ſinging ſlurred notes in words, great care ſhould be taken to pronounce the words properly, for which purpoſe obſerve theſe directions: Keep your lips and teeth aſunder from the beginning to the end of the ſlur, warble the notes in your throat, ſliding eaſily from one ſound to another, without any kind of hitch or jolt, (which is too often practiſed) and if poſſible do not ſtop to take breath until you you have done; otherwiſe you break the ſlur and ſpoil the pronunciation.

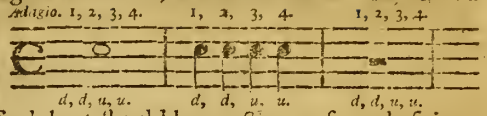
Of the various MOODS *of* TIME *uſed in* PSALMODY.

NINE different Moods of Time are now uſed in Pſalmody, *four* of which are called *Common Time*, viz. *Adagio*, *Largo*, *Allegro*, and 2, 4, or 2 *Fours*, and are thus characterized at the beginning of tunes or ſtrains, *viz.*



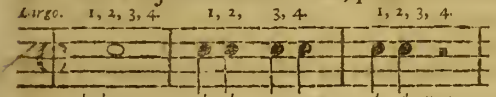
Theſe four are called common time, becauſe they are meaſured by even numbers, as 2, 4, 8, &c. *Adagio*, denotes a very ſlow movement: It has a ſemibreve for its meaſure note; every bar containing that or other notes or reſts amounting to the ſame quantity of time; ſo in the example following, a ſemibreve fills the *firſt* bar; the *ſecond* bar is filled by *four* crotchets; the *third* bar by a ſemibreve reſt. In order to give theſe notes and reſts their proper regular time,

time, a motion of the hand is neceſſary, which is calling *Beating of Time*; every motion or ſwing of the hand, is called a *Beat*. This mood has *four* beats in a bar, which ſhould be beaten two down, and *two* up, in the following manner,



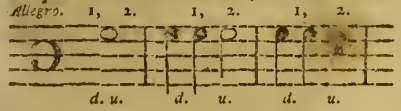
Firſt, lightly ſtrike the ends of your fingers: *Secondly*, the heel of your hand: *Thirdly*, raiſe your hand a little, and ſhut it partly up: *Fourthly*, raiſe it ſtill higher, and throw it open at the ſame time; which completes the bar. It is beſt to diſtinguiſh the third motion from the fourth, by ſhutting or opening the hand. Every bar in this mood of time is performed in the like manner. Each beat ſhould be exactly one ſecond of time.

Largo, the *ſecond* mood in common time, has likewiſe a *ſemibreve* for its meaſure note, and contains notes or reſts to that amount, in each bar. This alſo has *four* beats to a bar, performed in the ſame manner as in Adagio, only one quarter quicker, or *four beats* in the time of *three ſeconds*.

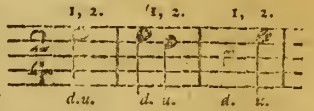


Where the muſic, in *Largo*, conſiſts chiefly of minims, ſometimes but *two* beats are given to a bar.

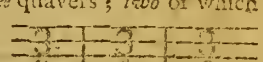
Allegro, the *third* common time mood, has alſo a *ſemibreve* for its meaſure note, and contains notes or reſts to that amount, in each bar; but has only two beats to a bar, which are *one* down, and *one* up, allowing one ſecond to each beat, as in the example.



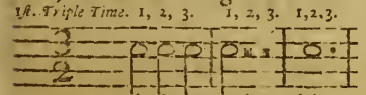
The *fourth* common time mood, 2, 4, or 2 *fours*, has a *minim* for its meaſure note, and notes or reſts to that amount in each bar; it has alſo *two* beats to a bar, *one* down, and *one* up. *Four* beats in this time, are performed as quick as *three* in *Largo*, when four beats are given to *that* mood of time. *(See note at the bottom of page 6th.)*



The next moods of time in order, are called *Triple Time* moods, of which there are *three*, viz. 3 *Twos*; 3 *Fours*; and 3 *Eights*. They are called *Triple*, becauſe they are meaſured by odd numbers, each bar containing either *three* minims, *three* crotchets, or *three* quavers; *two* of which muſt be ſung with the hand down, and *one* up. The marks of triple time are thus ſet at the beginning of ſtaves,

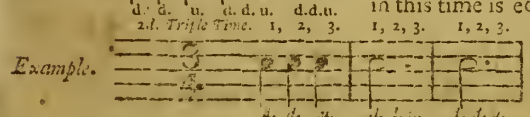


The *firſt*, 3 *Twos*, contains *three* minims, or *one* pointed ſemibreve, or other notes which meaſure equal to them, in a bar; which are ſung in the time of three ſeconds, *two* beats down, and *one* up, as in the example.

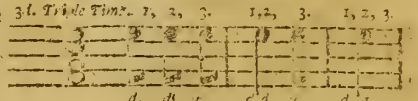


N. B. A minim in 3 *Twos* is performed in the ſame time as a crotchet in the firſt mood of common time.

The *ſecond* mood of triple time, 3 *fours*, contains *three* crotchets, or other notes or reſts equivalent, in a bar, which has *three* beats, *two* down, and the other up, one half quicker than the firſt triple time mood: A crotchet in this time is equal to a crotchet in the ſecond mood of common time.



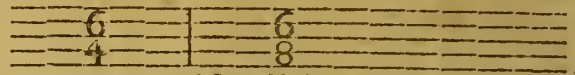
The *third* triple time mood, has *three* quavers, or one pointed crotchet, or other notes, or reſts, equivalent, in a bar; has alſo *three* beats to a bar, but they are performed as quick again as in the mood laſt mentioned.



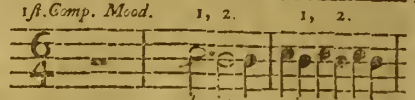
The

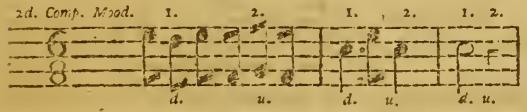
The two remaining moods are called *Compound Moods*; being compounded of common and triple meafure; of common, as the bar is divided equally, the fall being equal to the rife; and of triple, as each half of the bar is threefold.

The two compound moods are diftinguifhed, at the beginning of ftaves, thus,



The *firft*, 6 *Fours*, contains *fix crotchets* in a bar, or other notes or refts equivalent, which are fung in the time of *two* feconds, and by *two* equal beats, one down and one up, as in the example following:





The *fecond* compound mood, contains *fix quavers* in a bar; has alfo *two* beats to a bar, one down and one up. A beat in this mood has the fame time as the fecond in common time, called *Largo*.*

Of

* Mr. *Reed*, in treating of the feveral moods of time, writes as follows: "The figures in the examples placed over the bars fhew the number of beats in each bar, and the letters placed under the bars fhew how they muft be beat, viz. the letter *d* fhews when the hand muft go *down*, and the letter *u*, when it muft rife *up*.

The bar reft is properly fo called, becaufe it is allowed to fill a bar in all moods of time.

Obferve here——That the hand falls at the beginning, and rifes at the end of every bar, in all moods of time.

That in the Adagio and Largo moods, a femibreve is four beats, a minim two, a crotchet one, a quaver half, &c.

That in the Allegro and 3, 2, moods, a femibreve is two beats, a minim one, a crotchet half, &c.

That in the 2, 4; 3, 4; 3, 8, and 6, 8, moods, a femibreve cannot be ufed, becaufe that it will more than fill a bar.

That in 2, 4, and 3, 4, a minim is two beats, a crotchet one, and a quaver half, &c.

That in 3, 8, where a minim cannot be ufed, a crotchet is two beats, a quaver one, &c.

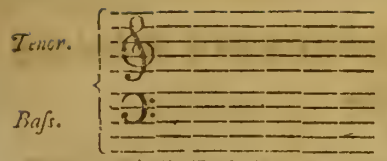
That in 6, 4, a pointed minim is one beat, crotchets three at a beat, &c.

That in 6, 8, a pointed crotchet is one beat, quavers three at a beat, &c.

Obferve alfo.——That in thofe moods of time which are not marked with figures, a femibreve fills a bar; but in all thofe moods which are marked with figures, the upper figure expreffes a certain number of notes of fome kind which fill a bar, and the under figure fhews how many of that kind of notes are equal to a femibreve; fo in the mood marked $\frac{3}{2}$, the upper figure being 3, fhews that three notes of fome kind will fill a bar in that mood, and the under figure 2, fhews that two of them are equal to a femibreve; now two minims are equal to a femibreve, therefore three minims fill a bar in that mood of time. The fame rule holds good with regard to the other moods marked with figures.

The performing the feveral moods in their proper time, is a matter which fhould be well attended to: And yet fingers often fail in this point. That fome moods are quicker and fome flower, all agree, yet fome will fing every mood alike, or fo nearly alike that the difference is fcarcely perceptible. This, in many pieces, efpecially in fuch as change from one mood to another, entirely fruftrates the defign of the compofer, and ruins the muſick. Others again will fing all moods too flow: This is fo common that many perfons who profefs to be good fingers will fcarcely allow it to be an error. It is generally moſt prevalent in thofe companies where the fpirit of muſick is upon the decline, and the fingers grown dull and indifferent about finging; they will then drag on heavily through a piece of muſick, and render it not only a burden to themſelves, but diſagreeable to all who hear them. On the other hand, fome may err by beating time too faſt; this error is fometimes found in perſons who are poſſeſſed of too great a ſhare

of



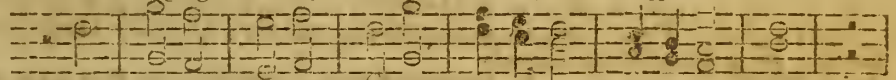
Of the BRACE.

THE ſeveral parts of a piece of muſick, which are ſung together, are ſhewn by a *Brace*, placed at the beginning of the ſtaves, as in the example. If *two* parts only are ſung together, the brace, or *two* perpendicular lines, encloſe the two ſtaves; and if three parts are ſung together, then the brace is extended to encloſe *three*, and ſo of *four*.

Of CHUSING NOTES.

NOTES are often ſet immediately over each other in the ſame ſtave and bar, only *one* of which is to be ſounded by the ſame perſon; the ſinger may ſound which of them he pleaſes: If two perſons are ſinging the ſame part, one of them may take the *upper* note, and the other the *lower* note.

Example of chuſing Notes.



Notes ſet an *eighth* below the *common Baſs*, are called *Ground Baſs*. Reſts are often placed over each other, but the time of *both* is to be reckoned.

Of the ſeveral CONCORDS *and* DISCORDS, *both perfect and imperfect.* [From *Tanſur's* Royal Mel.]

THERE are but four *Concords* in muſick, viz. *Uniſon*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are alſo meant.) The *Uniſon* is called a *perfect cord*; and commonly the *Fifth* is ſo called; but the *Fifth* may be made *imperfect*, if the compoſer pleaſes.—The *Third* and *Sixth*, are called *imperfect*; their *cords* not being ſo full, nor ſo ſweet as the *perfect*: But in four parts, the *Sixth* is often uſed inſtead of the *Fifth*, in ſome certain places, when the *Fifth* is left out; ſo in effect, there are but three *concords*, employed together, in *compoſition*.

N. B. The meaning of the word *Imperfect*, ſignifies, that it wants a *ſemitone* of its *perfection*, to what it does when it is perfect; for, as the *leſſer*, or *imperfect Third*, includes but three *half tones*; the *greater* or *major Third*, includes four *half tones*, &c.

The

of oſtentation To enable young ſingers and young teachers of muſick to avoid all theſe errors, and to give each mood its proper time, I have added the following directions. Take a leaden ball, the ſize whereof is immaterial; about an inch in diameter is as well as any: Suſpend it by a ſmall tight cord in ſuch a manner as that it may ſwing each way without interruption, and for the ſeveral moods of time, let the length of the cord from the centre of the ball to the pin or nail from which it is ſuſpended be as follows:

For the Adagio, Allegro, 3, 2 and 6, 4 moods, $39\frac{2}{10}$ Inches.
For the Largo, 3, 4 and 6, 8 moods, —— $22\frac{1}{25}$ ——
For 2, 4 —— —— —— —— $12\frac{4}{10}$ ——
For 3, 8 —— —— —— —— $5\frac{1}{21}$ ——

Then for every ſwing or vibration of the ball, i. e. every time that it croſſes the perpendicular line, or place of its natural ſituation when at reſt, count one beat, and for the different moods of time according to the different lengths of the cord as expreſſed above. This is ſo eaſy a way of aſcertaining the true time for each mood, that it is preſumed no one who deſigns to be a ſinger will think it too much trouble to make trial of it.

Theſe moods are however, ſometimes varied from their true time, by arbitrary words, ſuch as quick, ſlow, &c. being placed over the tune or anthem, in which caſe no certain rules can be given: The following general directions however may not be amiſs.

When the term ſlow occurs, let the muſick be performed about one ſixth ſlower than the true time, and when the term very ſlow occurs, about as much ſlower ſtill, and contrary for terms quick and very quick."

The *Diſcords*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though ſometimes the *greater Fourth* comes very near to the *ſound* of an *imperfect cord*, it being the ſame in *ratio* as the *minor Fifth*. But I will ſet you

An Example *of the ſeveral* CONCORDS *and* DISCORDS, *with their* OCTAVES *under them.*

	CONCORDS.				*DISCORDS.*		
Single Cords—	1.	3.	5.	6.	2.	4.	7.
Their *Octaves, or Eighths*—	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

&c.

N. B. That if a *voice*, or *inſtrument*, could reach to ten thouſand *Octaves*, they are all counted as one, in nature.

Every *Eighth*, or *Octave*, contains *twelve* ſemitones, the *five whole* tones being divided into *ſemitones*, and the two *natural* ſemitones, make the twelve. As in the following example.

An OCTAVE contains 12 Semitones.

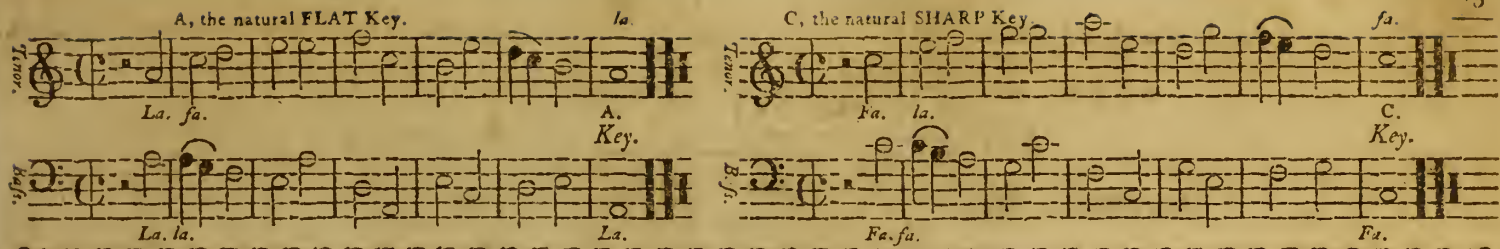
G		8th	12
f𝄪 or g♭	𝄪	7th	11
F	♭	7th	10
E	𝄪	6th	9
e♭ or d𝄪	♭	6th	8
D		5th	7
e𝄪 or d♭	𝄪	4th	6
C		4th	5
B	𝄪	3d	4
b♭ or a𝄪	♭	3d	3
A	𝄪	2d	2
g𝄪 or a♭	♭	2d	1
G		unison.	0

In this ſcale of *Semitones*, the lower line G is made the foundation from which the others are reckoned, and is therefore called a *Uniſon*, becauſe one and the ſame ſound is a uniſon. The right hand column of figures ſhews the number of ſemitones between G at the bottom and each of the other letters, both in their natural ſituation, and when made flat or ſharp. Next above G you will find G ſharp, or A flat, which is called a flat ſecond, containing but one ſemitone; the next is A, which is a ſharp ſecond, containing two ſemitones; the next is B flat, or A ſharp, which is a flat third, containing three ſemitones; the next is B, which is a ſharp third, containing four ſemitones; the next is C, which is a fourth, containing five ſemitones, &c. &c. The flat ſecond, third, ſixth and ſeventh, are called leſſer ſeconds, thirds, &c. and the ſharp ſecond, third, fourth, ſixth and ſeventh, are called greater ſeconds, thirds, &c. which is the common diſtinction, and the greater always contains a ſemitone more than the leſſer.

Of the KEYS *uſed in Muſick.*

IN Muſick there are only two *natural*, or primitive Keys; one of which is cheerful, and called *ſharp*; the other melancholy, and called *flat*. C is called the ſharp key, and A the flat key. Without the aid of flats and ſharps placed at the beginning of ſtaves, no tune can rightly be formed on any other than *natural* keys. Flats and ſharps placed at the beginning of ſtaves tranſpoſe B-me, the centre and maſter note, together with all the reſt in their order, and by forming what are called *artificial keys*, bring the ſame effect as the two natural keys. The reaſon why the two natural keys are tranſpoſed by flats and ſharps at the beginning of the ſtaves, is, to bring them within the compaſs of the voice. The laſt note in the Baſs is the *key note*, and is immediately *above*, or *below me*; if above, it is a ſharp key; and if below, it is a flat key; or in plainer terms—all tunes are either on a *ſharp* or a *flat* key; if the laſt note of the Baſs, or *key note* is named *fa*, then it is a ſharp key; but if it is named *la* then it is a flat key. The *key* note can never properly be *me*, or *ſol*. The reaſon why one tune is on a ſharp, lively key, and another on a flat, melancholy one, is that every third, ſixth and ſeventh, in the ſharp key, is half a tone higher than in the flat key. See the following example of the two keys.

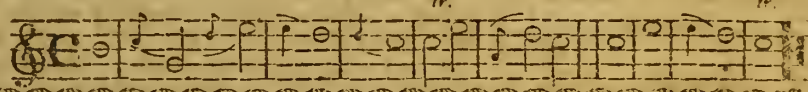
A



Of LEADING NOTES.

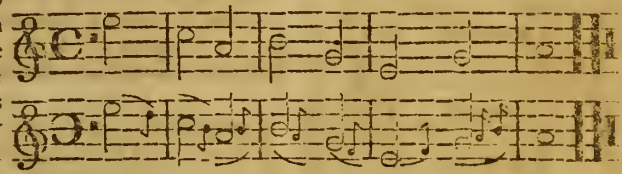
THE Appogiatura, or leading note, ſerves for the arriving more gracefully to the following note, either riſing or falling, and muſt be dwelt on according to the length of the note it is made of; ſometimes it is uſed as a preparation to a trill, and is expreſſed by an intermediate note, or notes: As for example.

N. B. Obſerve the *little notes* are not reckoned in time, and are only to be ſoftly touched, or ſounded.



Of TRANSITION.

MR. REED has written ſo conciſely on Tranſition, that it ſeems beſt to give his own words and example, which are as follows, *viz.* "The *little notes* ſlurred to the minims muſt not be conſidered as adding any thing to the time, the bars being full without them, but only as notes to lead the voice from one ſound to another, and if ſounded at all, muſt be ſounded as much ſofter than the minims as they are ſmaller. Tranſition is nothing but ſliding gracefully from one note to another: But ſingers ſhould be exceedingly careful to deviate as little as poſſible from the true ſound of a note, becauſe in going off from the true ſound they will undoubtedly make diſcords where the compoſer did not deſign to have any, and then perhaps the compoſition will be deſpiſed, becauſe the performers are faulty.



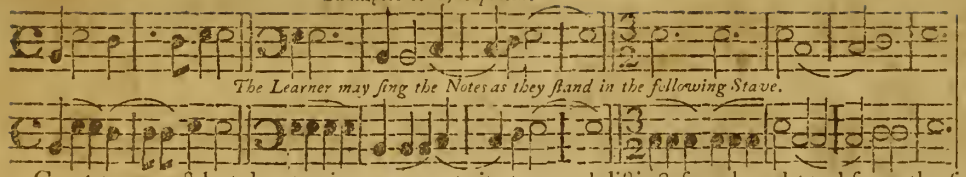
"N. B. Tranſition, as well as trills, had better be omitted than badly performed."

Of SYNCOPATION.

NOTES of Syncopation are thoſe which are driven out of their proper order in the bar, or driven through it, and require the hand to be taken up or put down, while ſuch notes are ſounding. One or two examples follow, which, with the help of the maſter, will ſoon be underſtood by the young ſingers of tolerable capacities.

Examples

Examples of *Syncopation.*

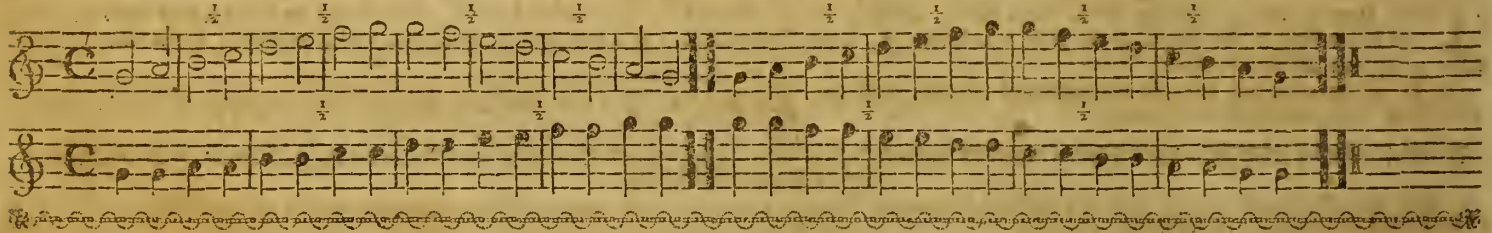


The Learner may ſing the Notes as they ſtand in the following Stave.

Of the founding *the* EIGHT NOTES.

THOSE learners of pſalmody, who make themſelves ſufficiently acquainted with the knowledge of the Gamut, and firſt principles of vocal muſic, may proceed to tune their voices by the following notes.

Great care muſt be taken to give every note its true and diſtinct ſound, and to obſerve the ſemitones between *me* and *fa*, and *la* and *fa* in aſcending; and alſo between *fa* and *la*, and *fa* and *me*, deſcending. After having learned to ſound the following notes well, they may begin to practiſe on plain and eaſy muſick.



CONCLUSION.

THIS part of the work will be concluded with ſome obſervations on ſinging, and general directions to learners, extracted from the American Singing Book, which are as follows, *viz.*

"When a tune is well learnt by note it may be ſung in words, and every word ſhould not only be pronounced according to the beſt rules of grammar, but ſpoken plain and diſtinct. Singers often fail in this point, by which means half the beauty of the muſick is loſt, the words not being underſtood.

"Notwithſtanding all that has been ſaid or can be ſaid with regard to graces, the beſt way is to ſing with eaſe and freedom, and without confining yourſelf to any certain rules for gracing muſick, any further than can be adapted in a natural and eaſy manner, there being nothing forced or unnatural in good muſick.——Every ſinger ſhould ſing that part which is moſt ſuitable to his voice, in which caſe learners ſhould ſubmit to the judgment of their maſter. Care ſhould be taken, in ſinging companies, to have the parts properly proportioned; one half the ſtrength of the voices ſhould be upon the baſs, the other half divided upon the other parts.——A ſolo ſhould generally be ſung ſofter, and a chorus which follows a ſolo, louder than the reſt of the muſick. When the words ſoft, loud, &c. are placed over the muſick, ſome regard ſhould be paid to them. When words are repeated in muſick, the ſtrength of the voices ſhould increaſe every time they are repeated, and when the muſick is repeated it may be well to ſing it louder the ſecond time than the firſt. Low notes in the baſs ſhould generally be ſounded full, and the high notes in any part, not full, but clear. In fuging muſick the ſtrength of the voices ſhould increaſe as the parts fall in, and the pronunciation in ſuch caſes ſhould be very diſtinct and emphatick."

THE

THE

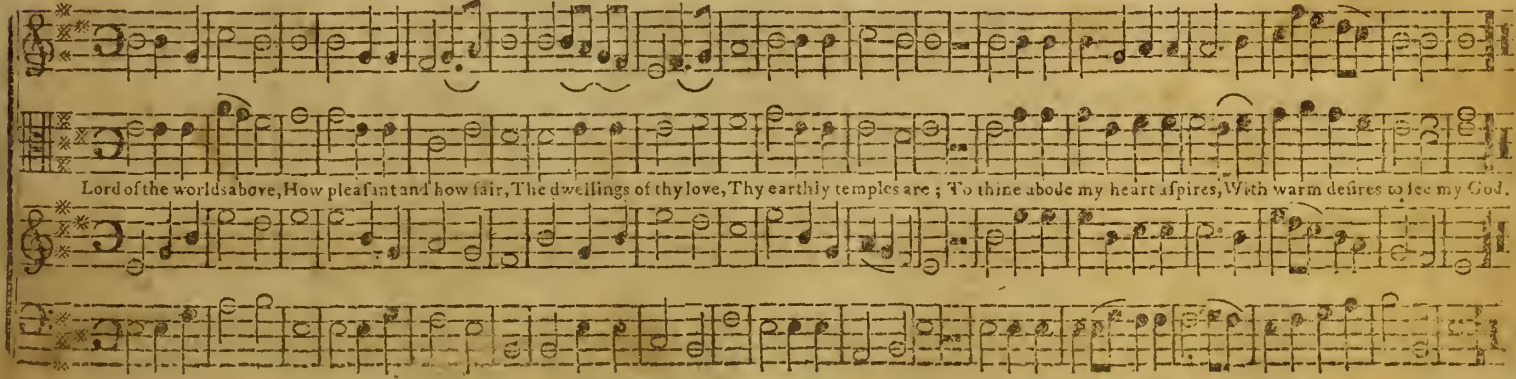
Worceſter Collection of SACRED HARMONY.

PART II.

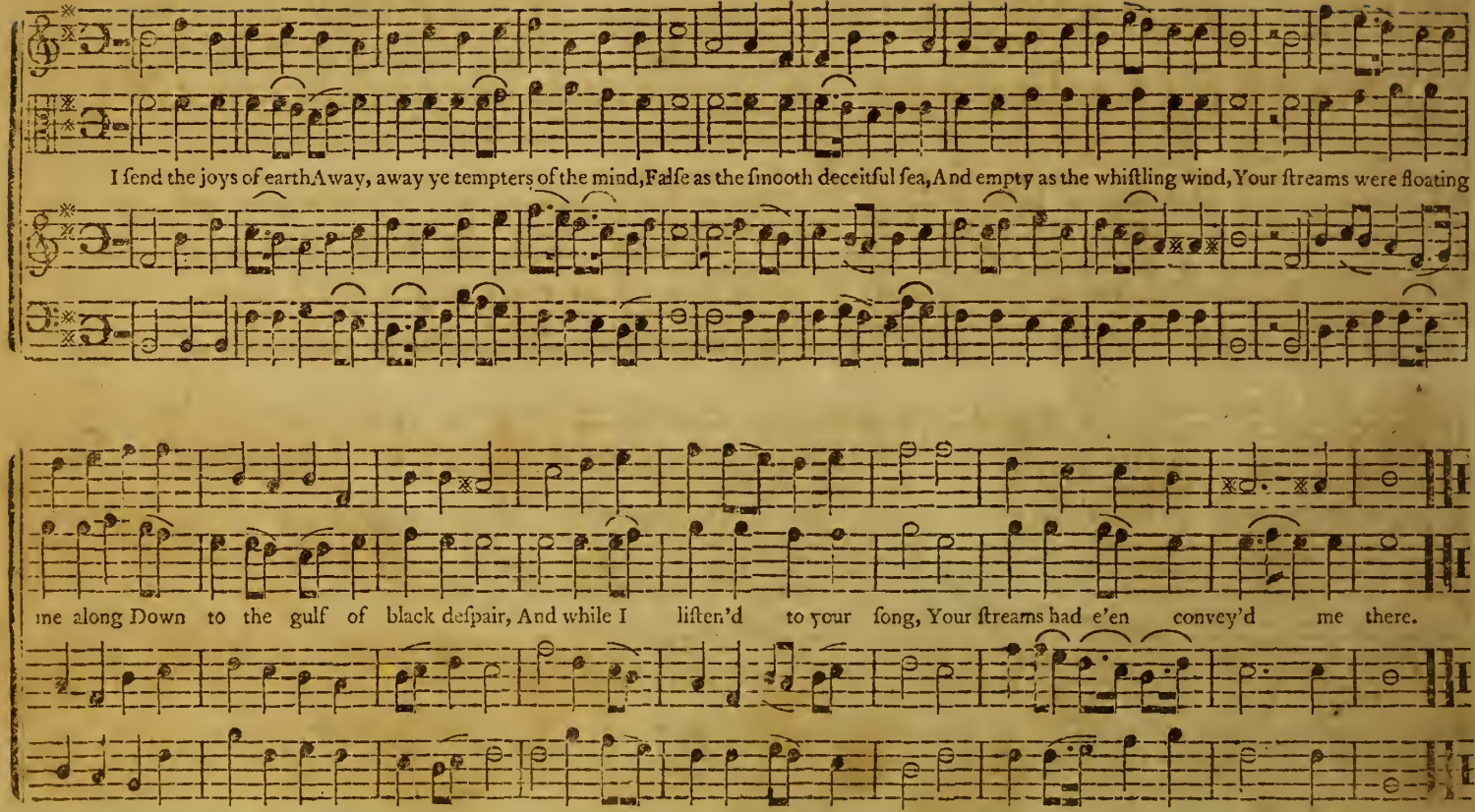
PSALM and HYMN TUNES.

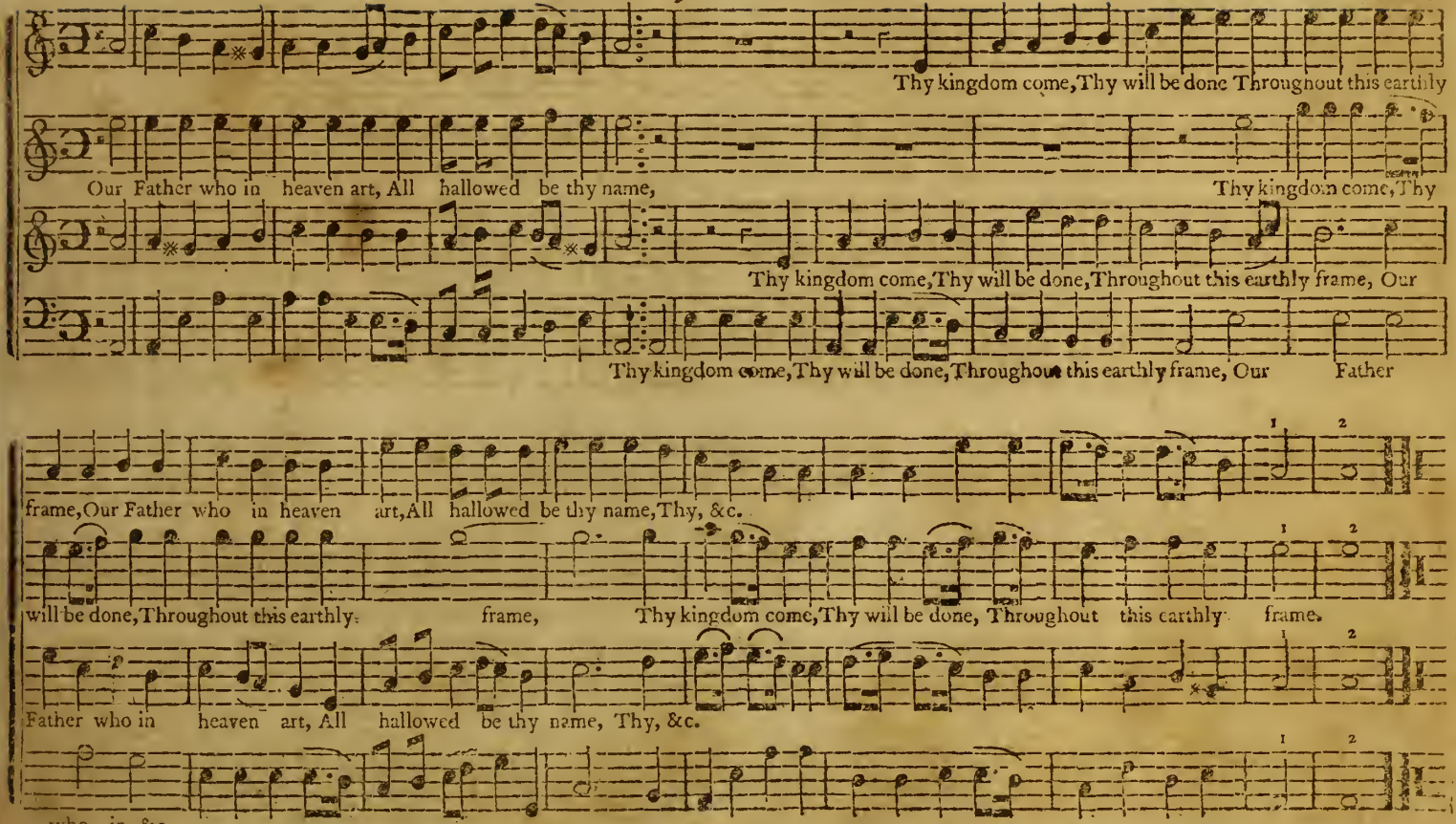
From the moſt approved ancient and modern AUTHORS. Suited to all METRES uſually ſung in CHURCHES.

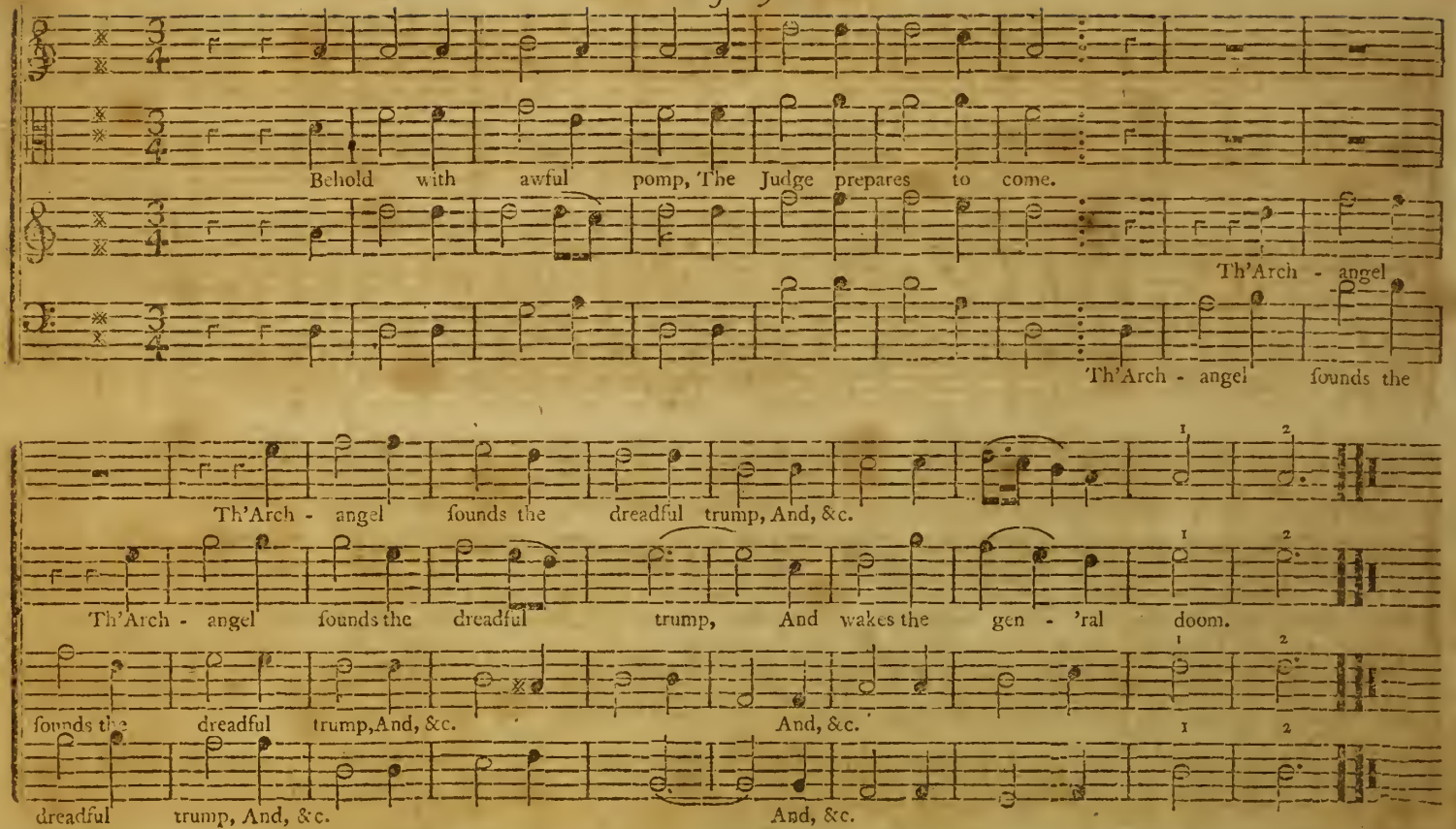
Derby. L. M.

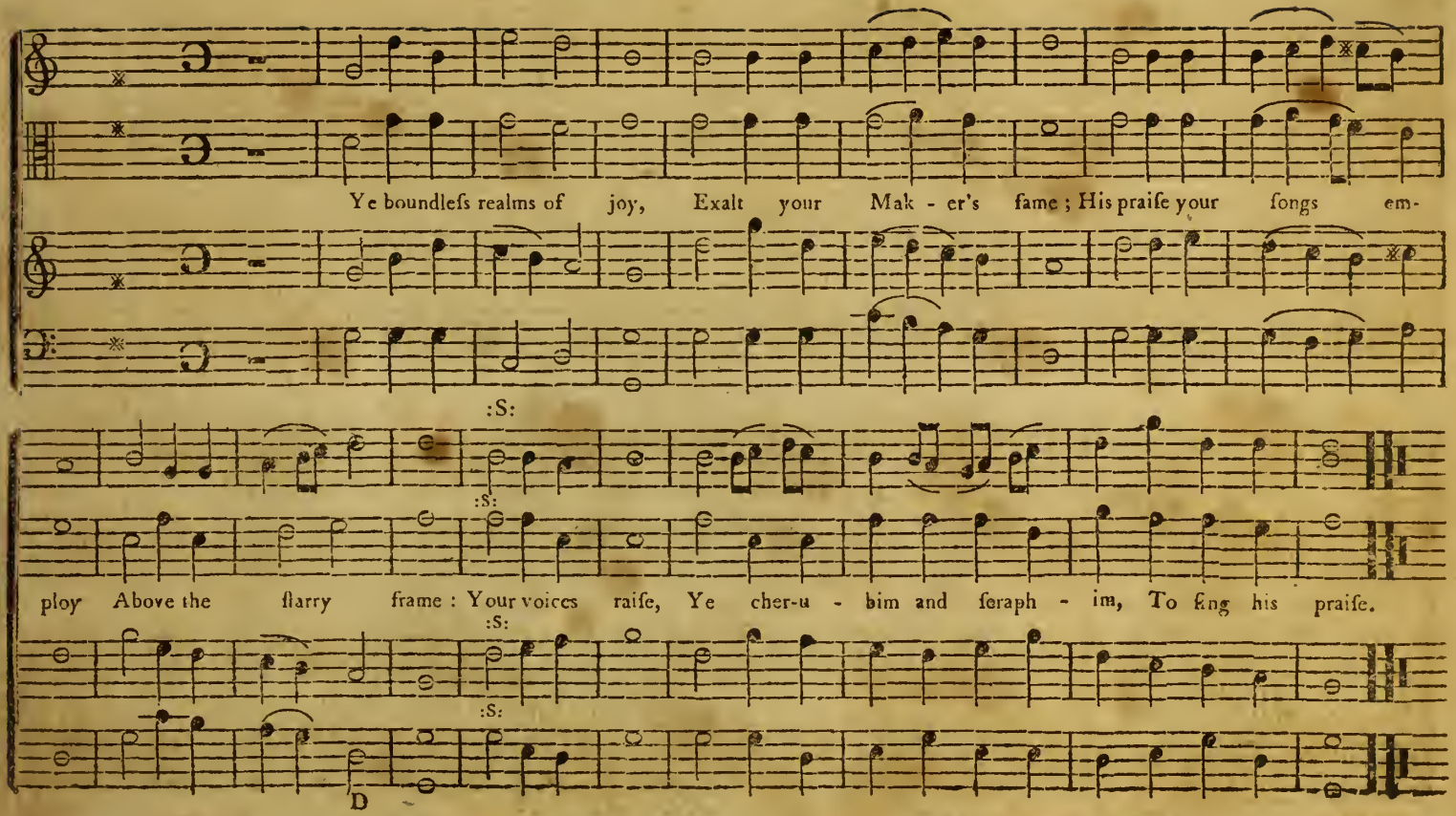


Newport. L. M.

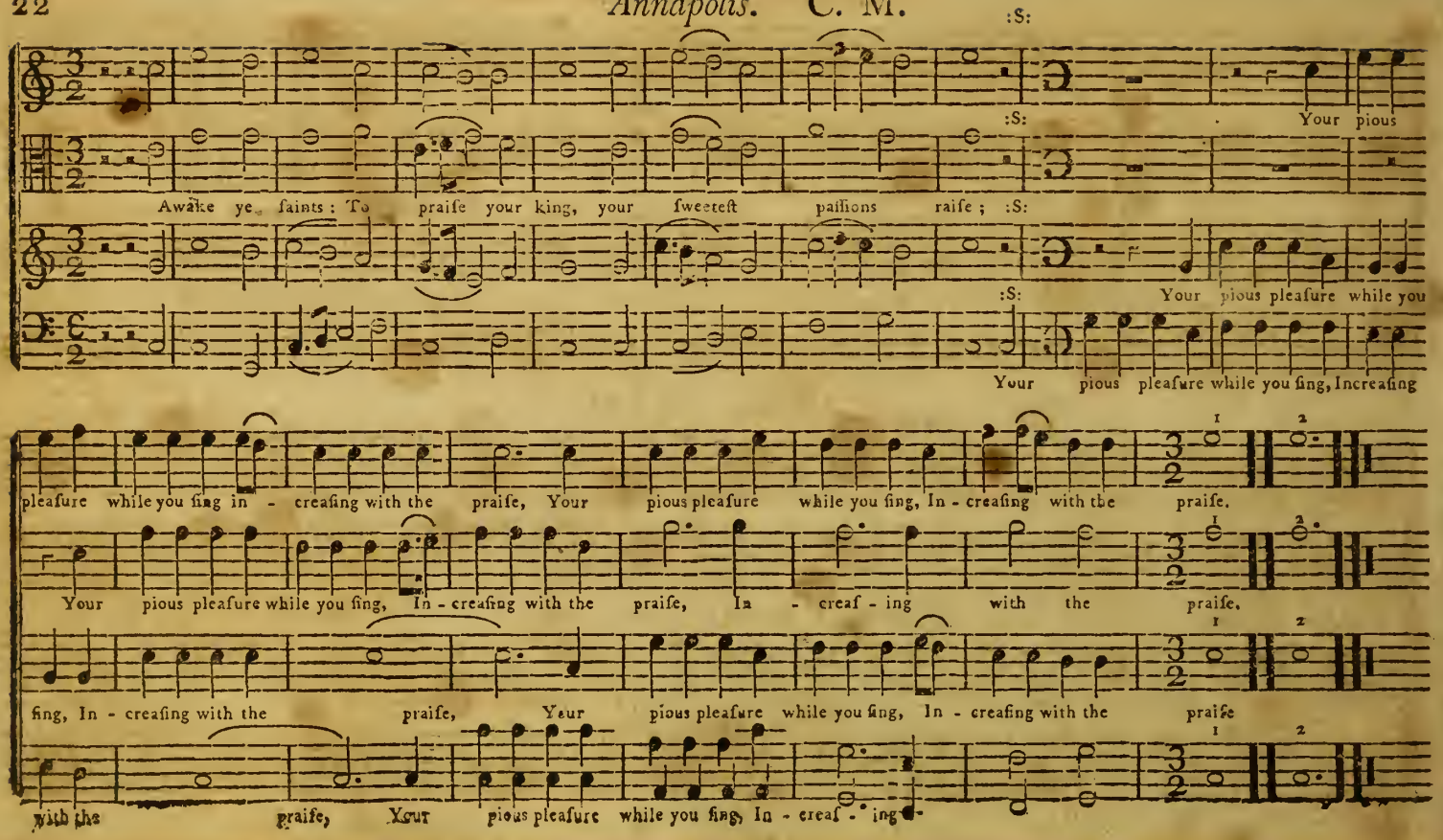

I ſend the joys of earth Away, away ye tempters of the mind, Falſe as the ſmooth deceitful ſea, And empty as the whiſtling wind, Your ſtreams were floating
me along Down to the gulf of black deſpair, And while I liſten'd to your ſong, Your ſtreams had e'en convey'd me there.


Thy kingdom come, Thy will be done Throughout this earthly
Our Father who in heaven art, All hallowed be thy name,
Thy kingdom come, Thy
Thy kingdom come, Thy will be done, Throughout this earthly frame, Our
Thy kingdom come, Thy will be done, Throughout this earthly frame, Our Father
frame, Our Father who in heaven art, All hallowed be thy name, Thy, &c.
will be done, Throughout this earthly frame, Thy kingdom come, Thy will be done, Throughout this earthly frame.
Father who in heaven art, All hallowed be thy name, Thy, &c.
who in, &c.

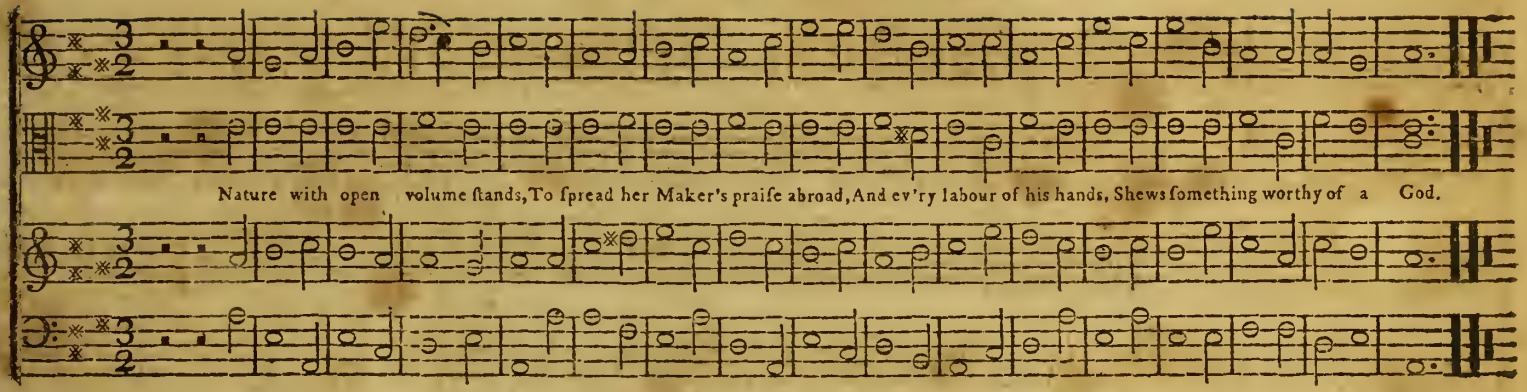

Behold with awful pomp, The Judge prepares to come.
Th'Arch - angel
Th'Arch - angel sounds the
Th'Arch - angel sounds the dreadful trump, And, &c.
Th'Arch - angel sounds the dreadful trump, And wakes the gen - 'ral doom.
sounds the dreadful trump, And, &c.
And, &c.
dreadful trump, And, &c.
And, &c.


Ye boundleſs realms of joy, Exalt your Mak - er's fame; His praiſe your ſongs em-
:S:
:S:
ploy Above the ſtarry frame: Your voices raiſe, Ye cher-u - bim and ſeraph - im, To ſing his praiſe.
:S:
:S:
D

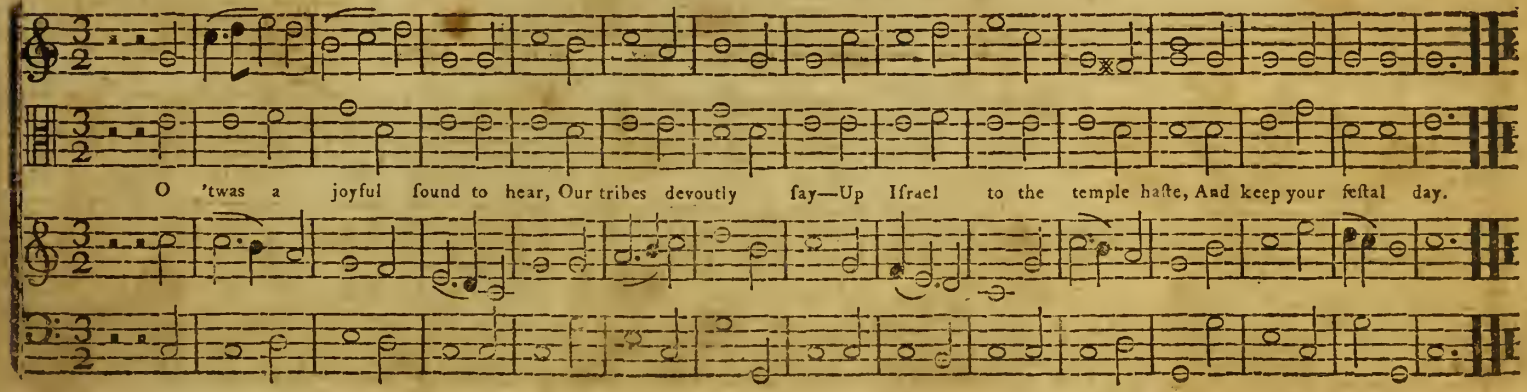
Annapolis. C. M.



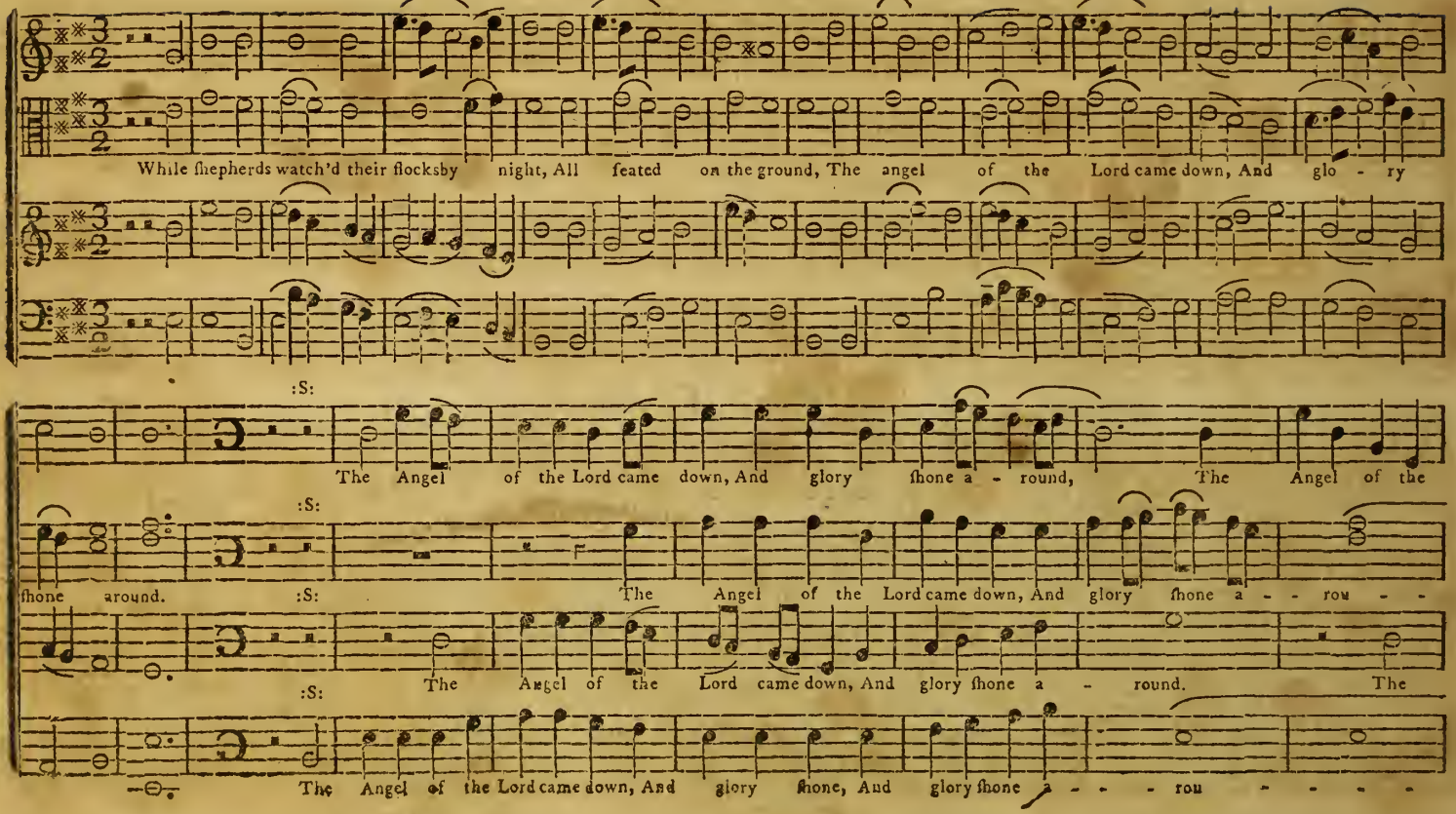
Bath. L. M.

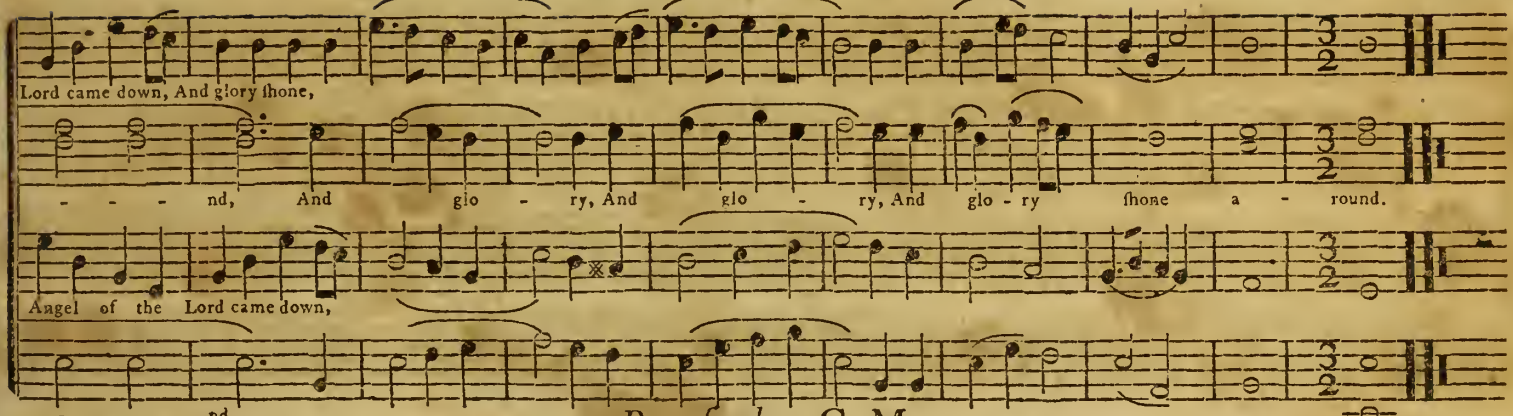


Colcheſter. C. M.

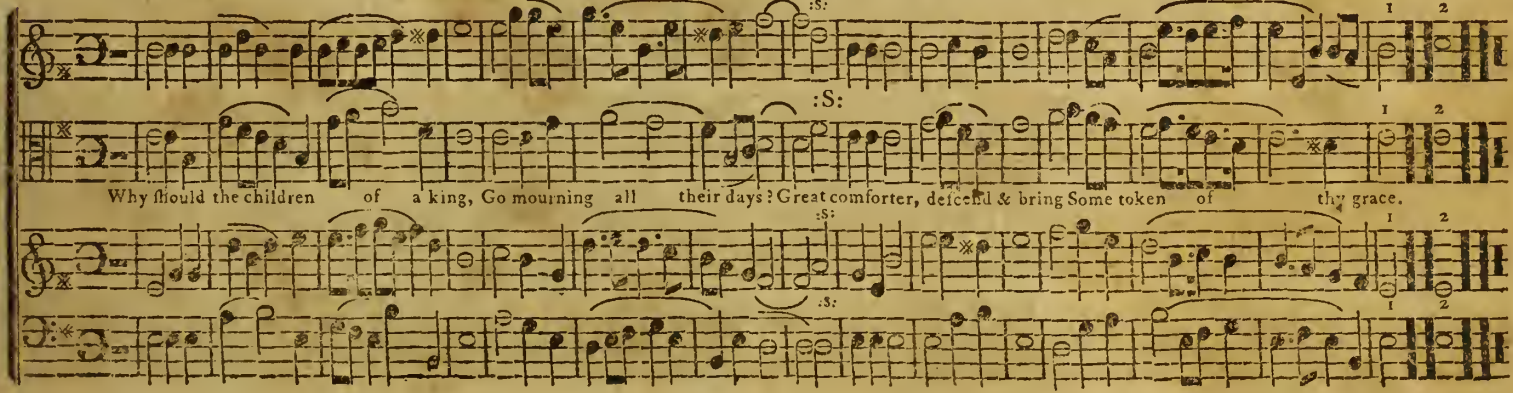


Bethlehem : Or, *Chriſtmas Hymn.* C. M.



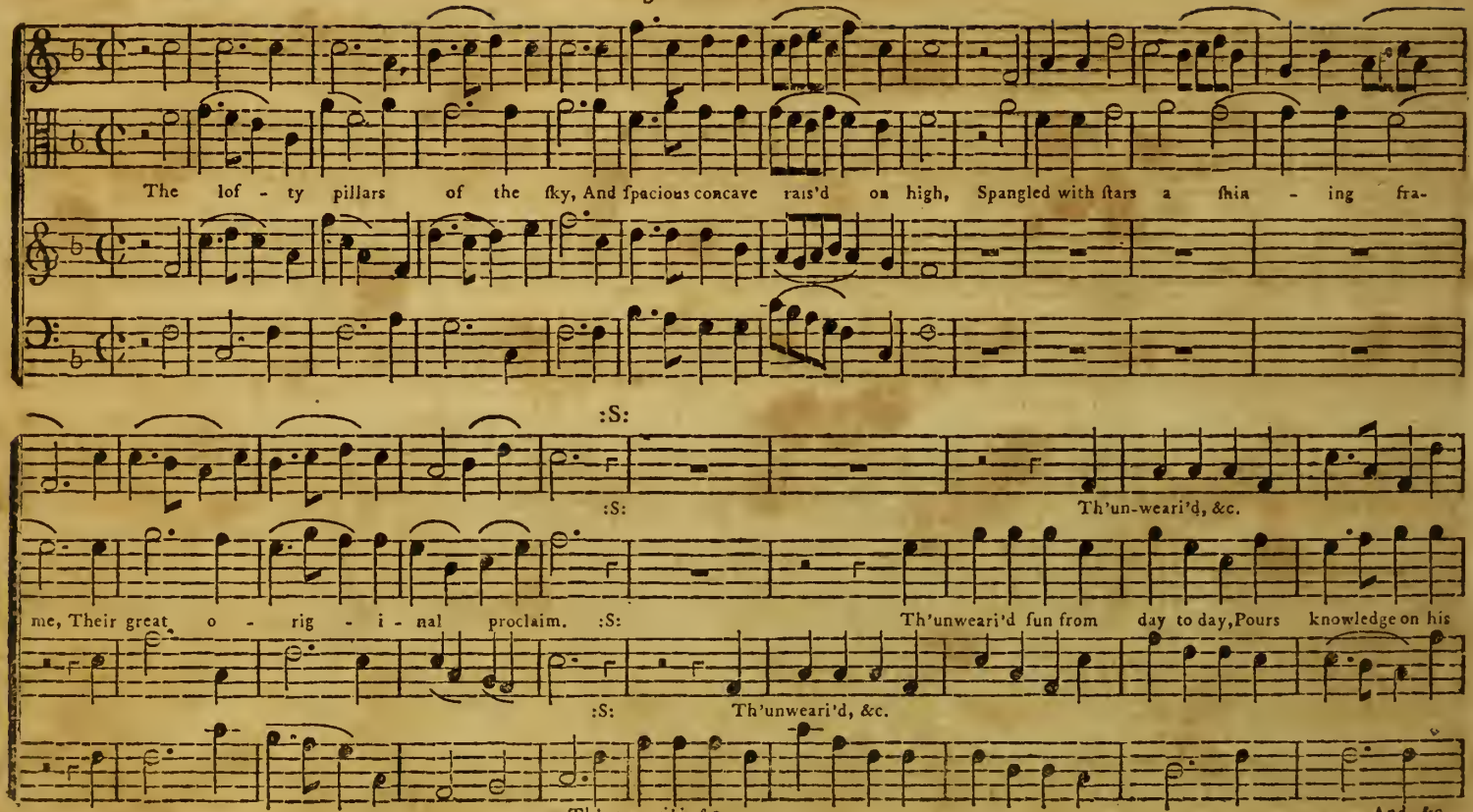

Lord came down, And glory ſhone,
- - - nd, And glo - ry, And glo - ry, And glo - ry ſhone a - round.
Angel of the Lord came down,
- - - nd.

Branford. C. M.

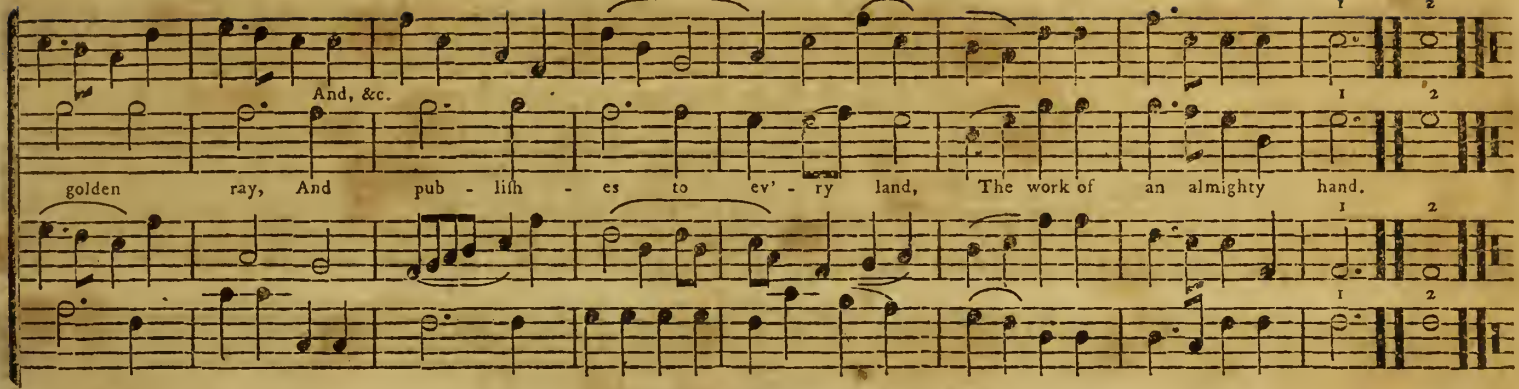

:S:
1 2
Why ſhould the children of a king, Go mourning all their days? Great comforter, deſcend & bring Some token of thy grace.

Briſk.

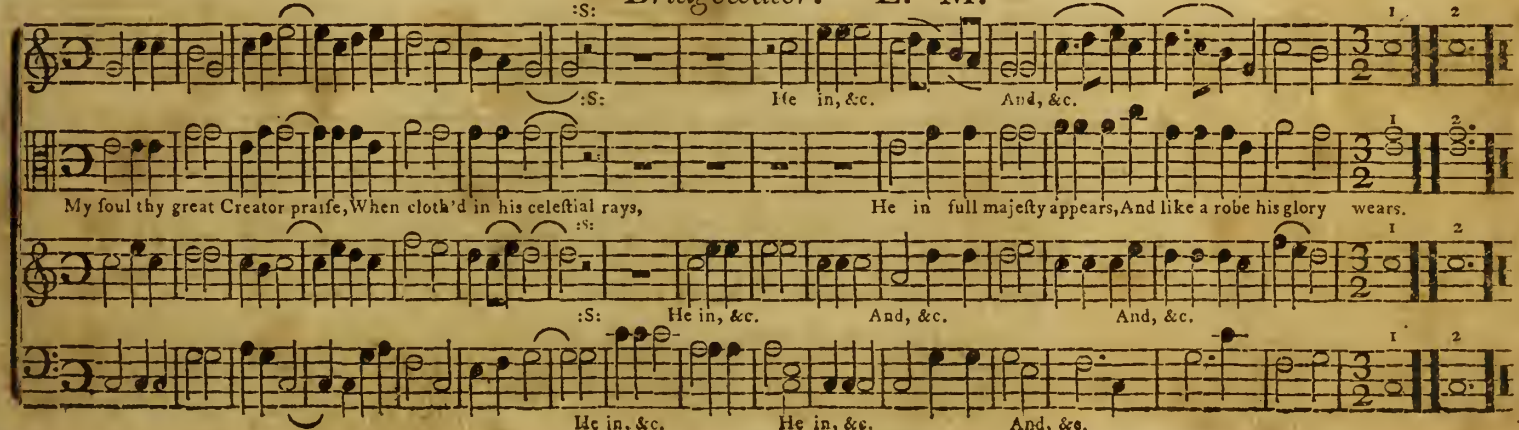
Briſtol. L. M.



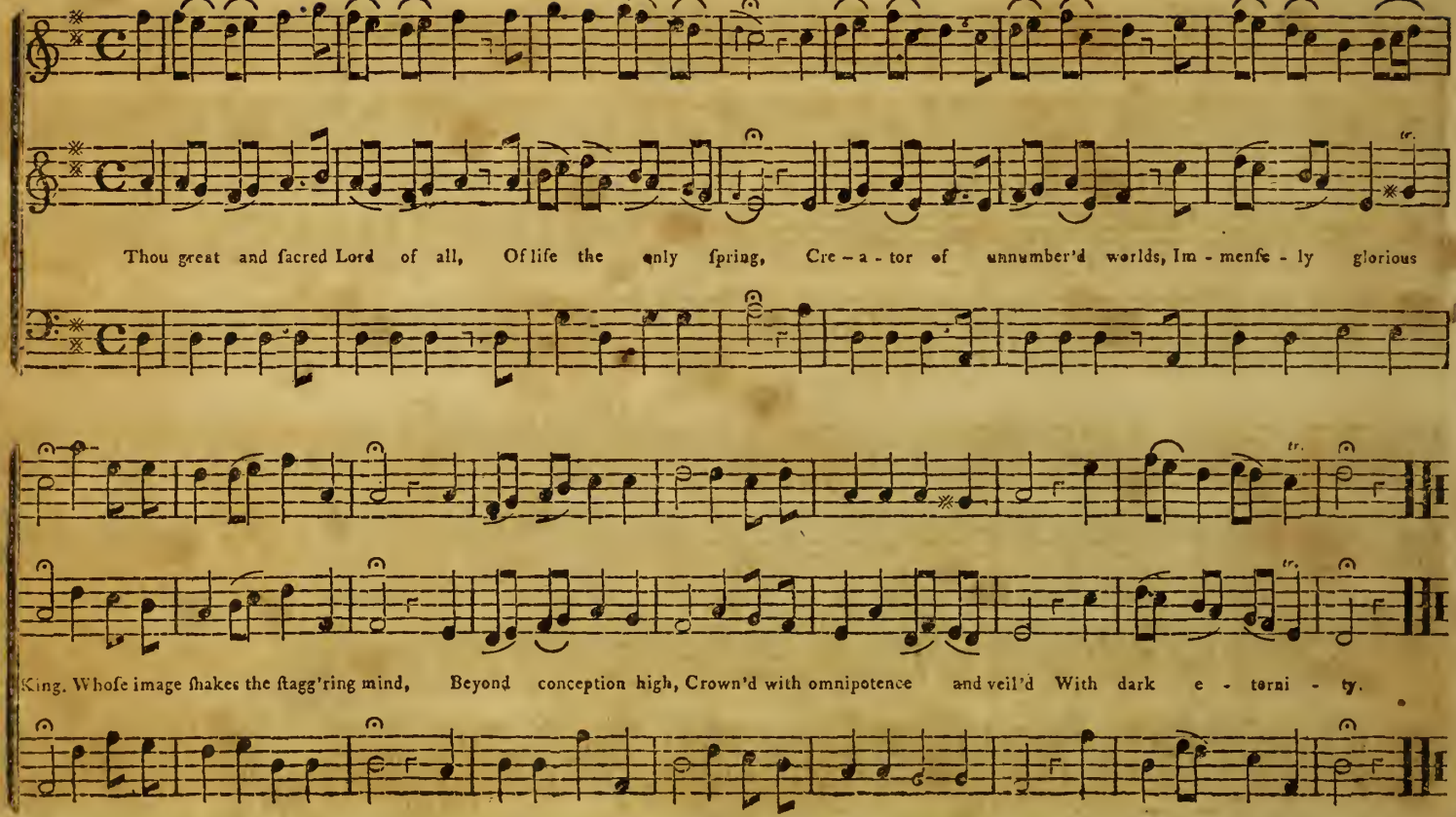
Briſtol. Continued.



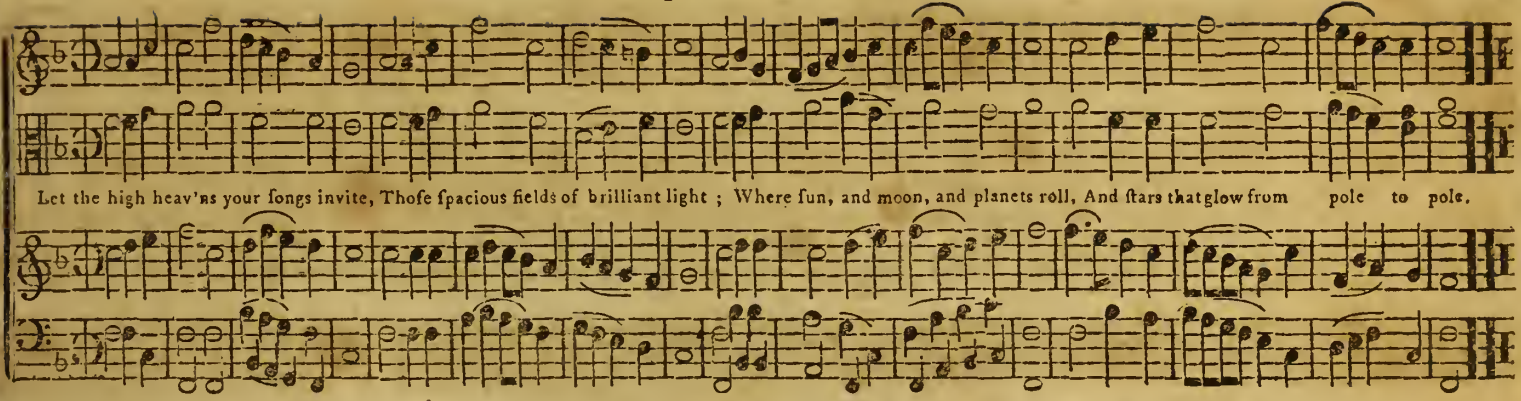
Bridgewater. L. M.



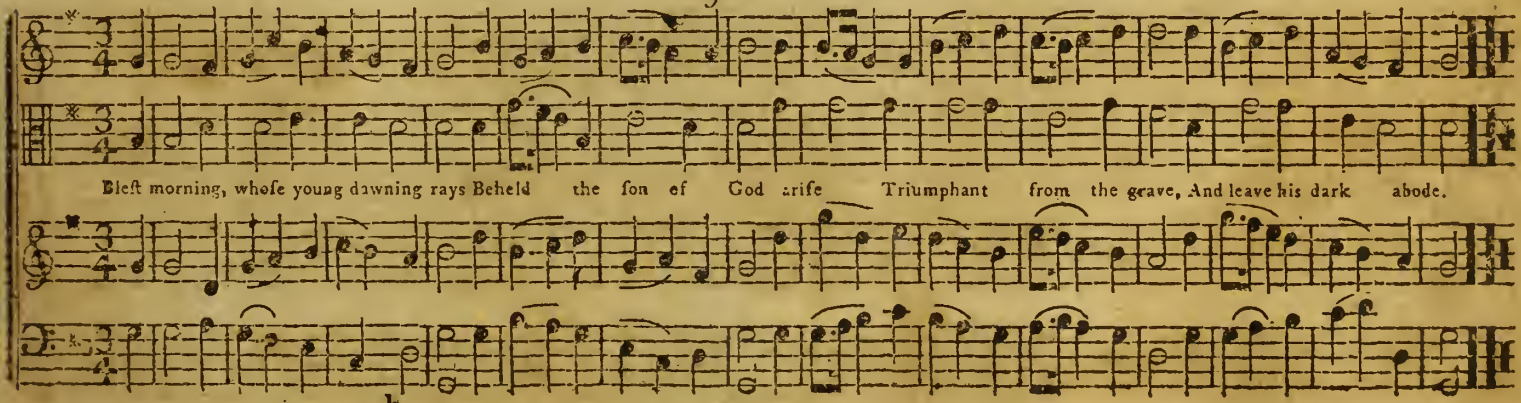
Britannia. C. M.



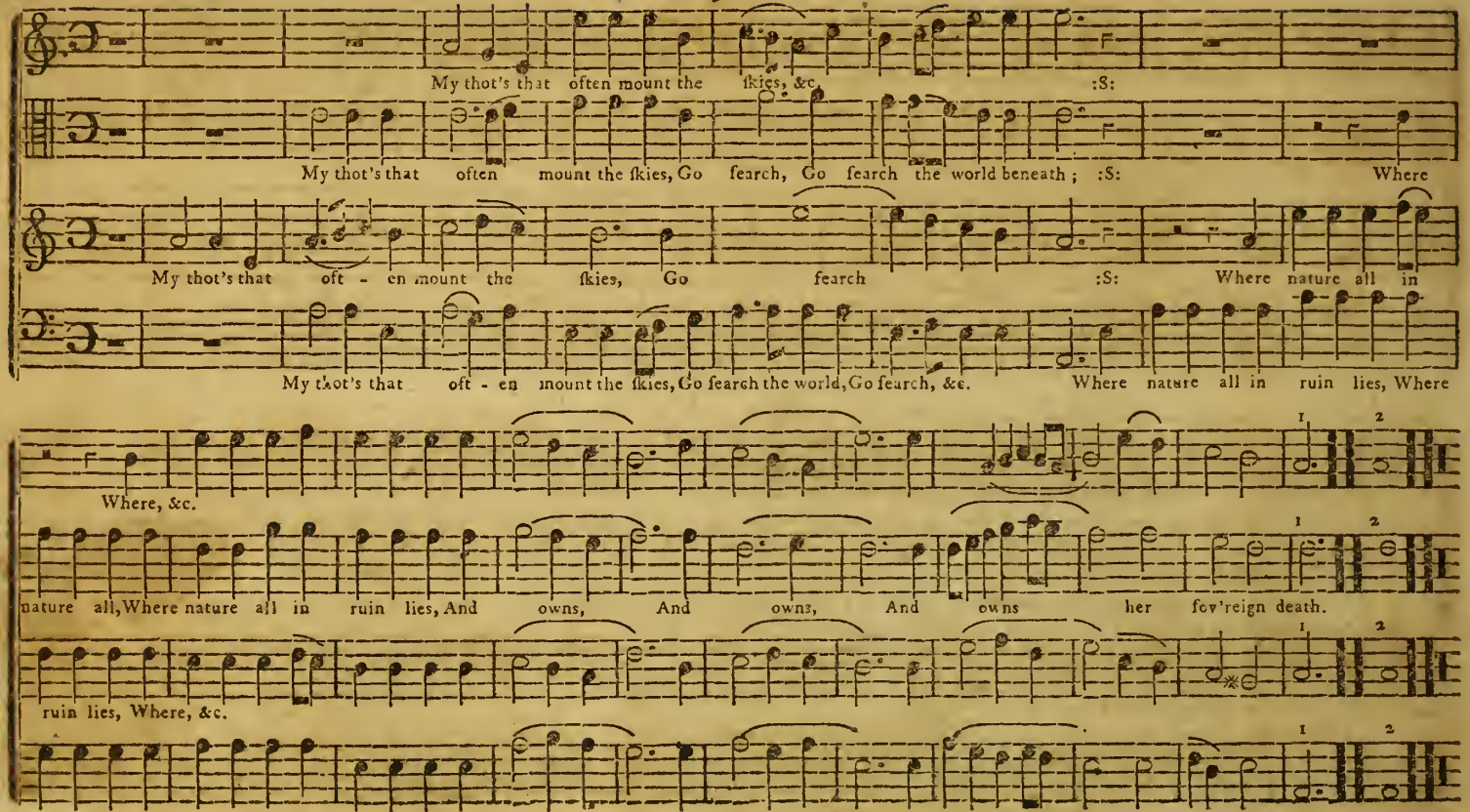
Cheſter. L. M.

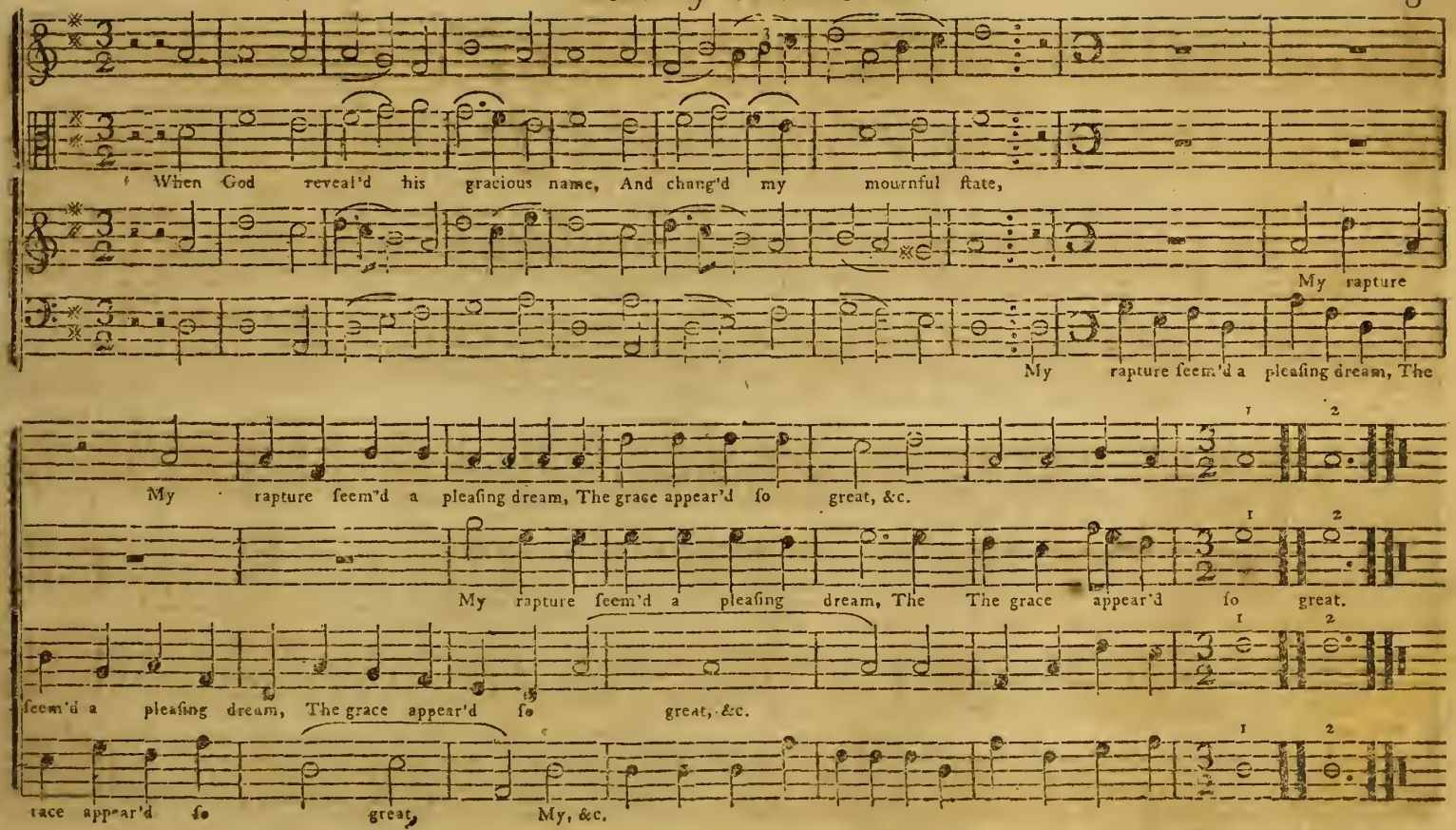


Iriſh. C. M.

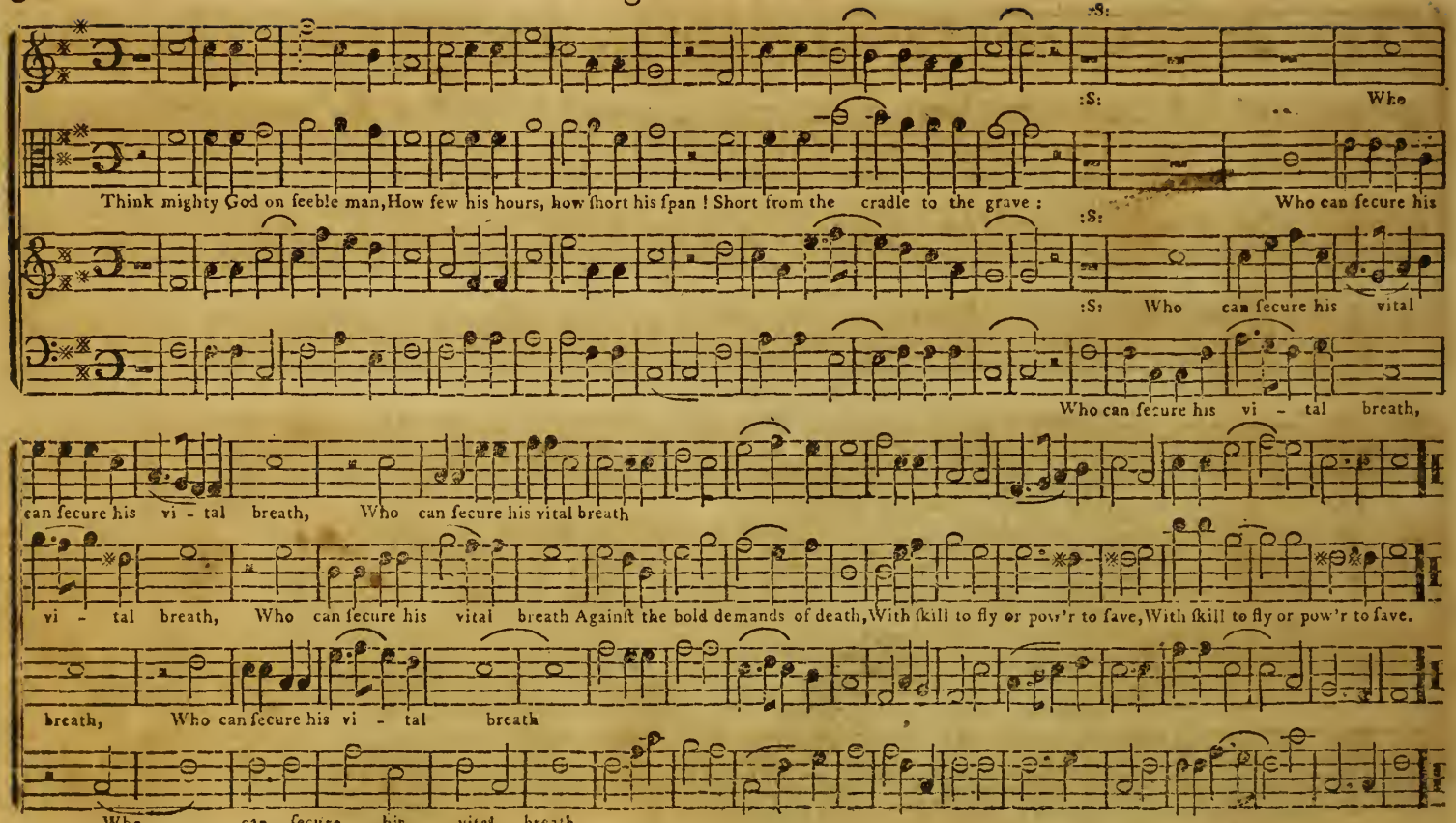


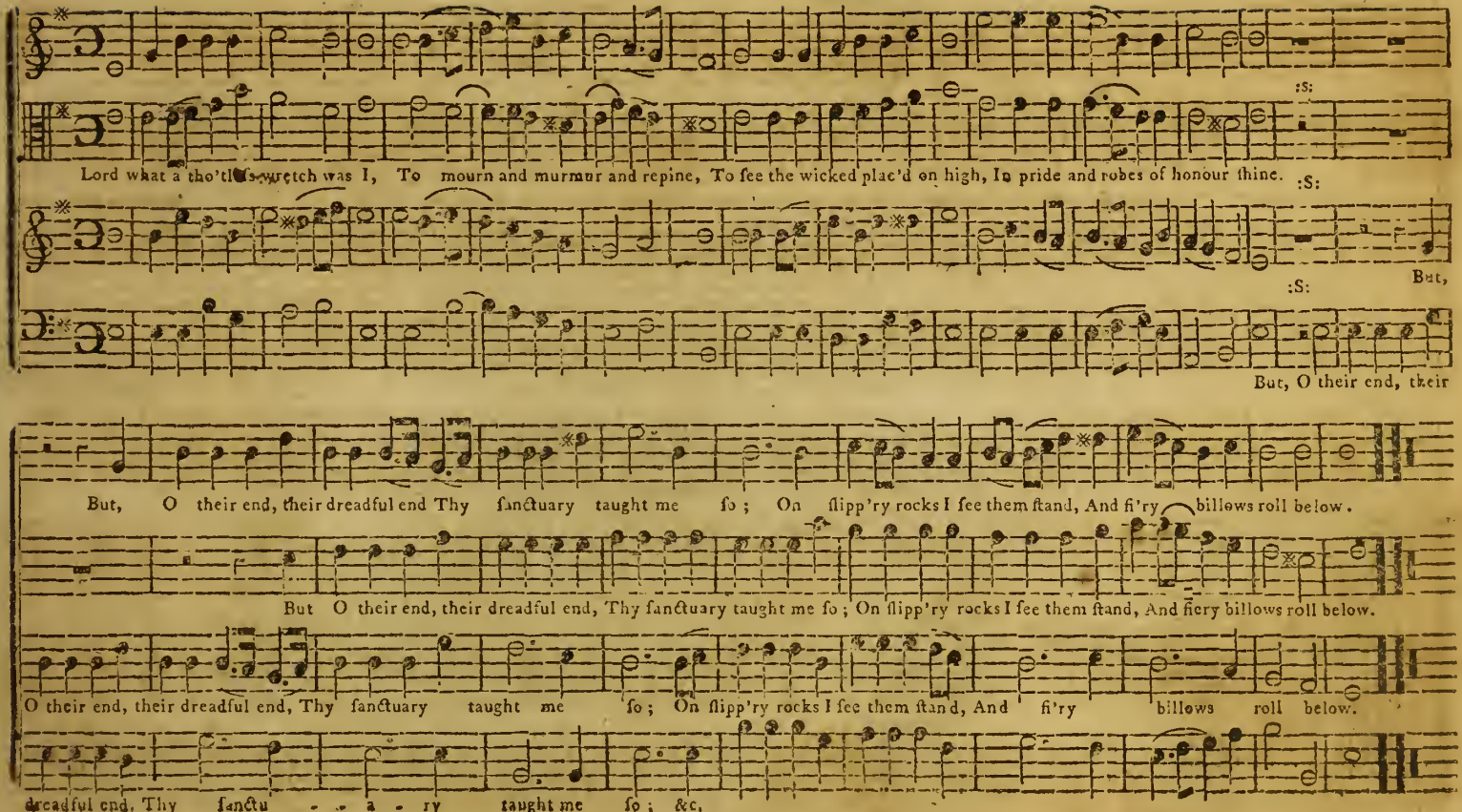
Calvary. C. M.

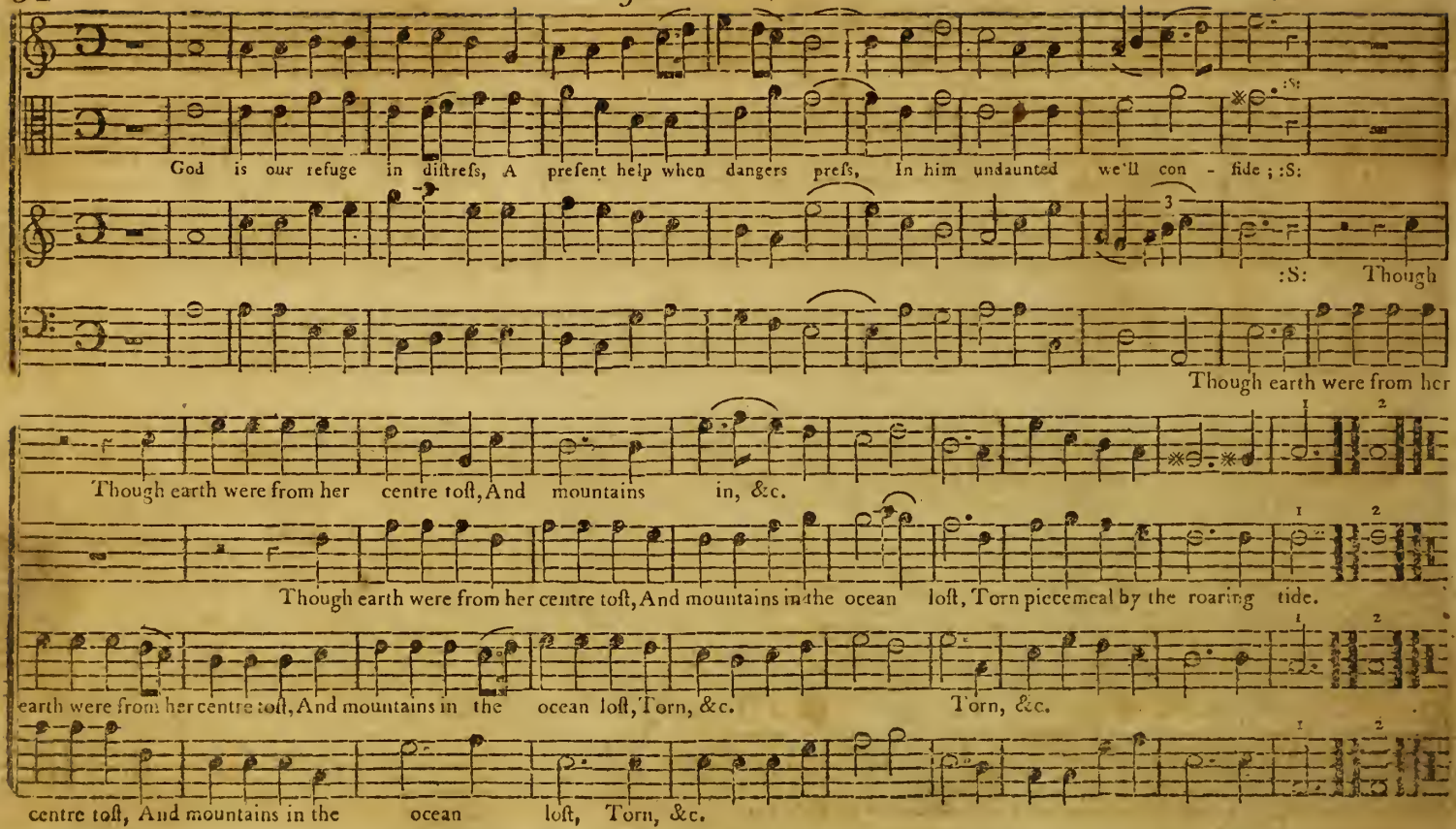

My thot's that often mount the ſkies, &c. :S:
My thot's that often mount the ſkies, Go ſearch, Go ſearch the world beneath ; :S: Where
My thot's that oft - en mount the ſkies, Go ſearch :S: Where nature all in
My thot's that oft - en mount the ſkies, Go ſearch the world, Go ſearch, &c. Where nature all in ruin lies, Where
Where, &c.
nature all, Where nature all in ruin lies, And owns, And owns, And owns her ſov'reign death.
ruin lies, Where, &c.
nature all in ruin lies, in, &c.

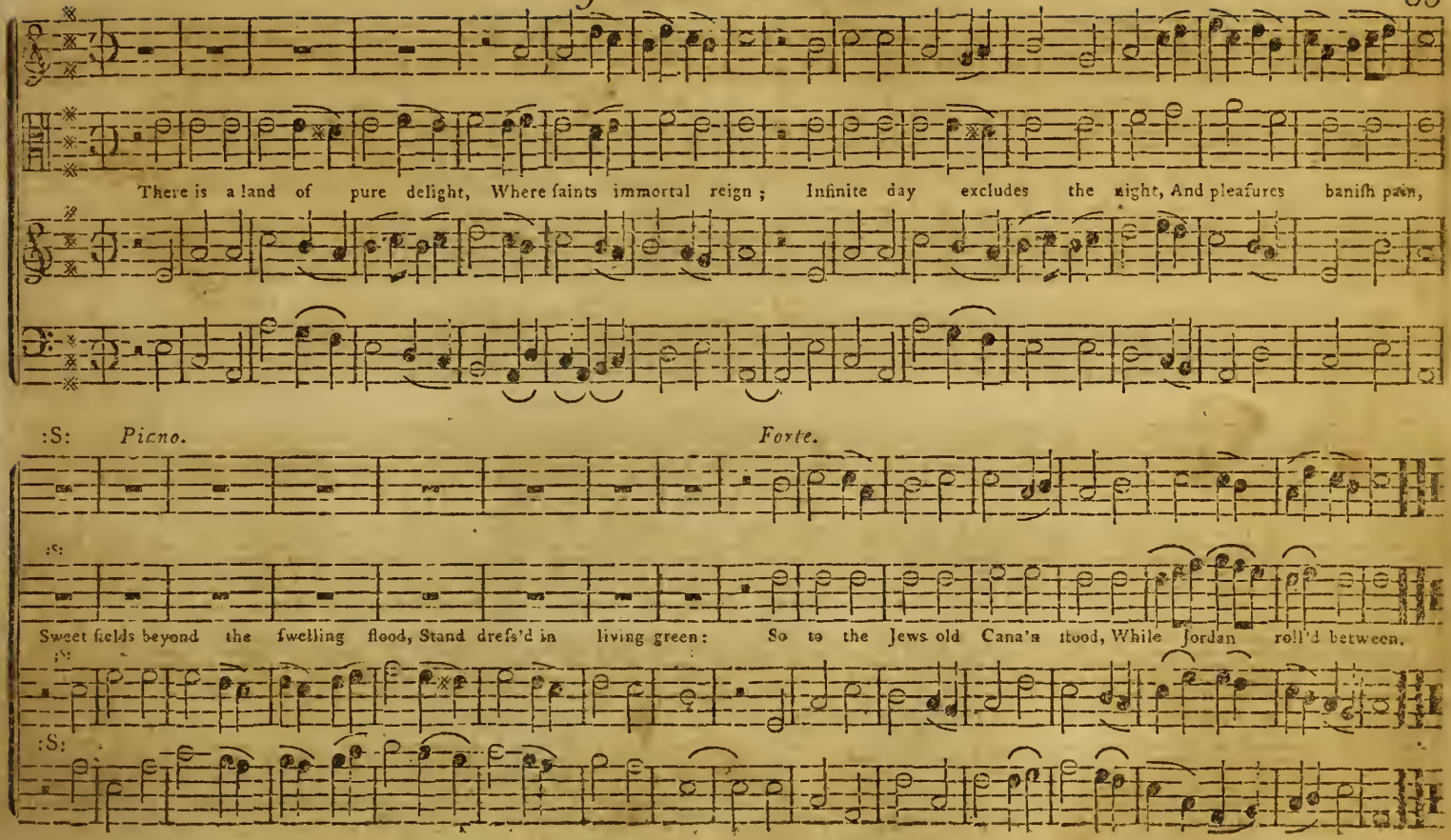

When God reveal'd his gracious name, And chang'd my mournful ſtate,
My rapture
My rapture ſeem'd a pleaſing dream, The
My rapture ſeem'd a pleaſing dream, The grace appear'd ſo great, &c.
My rapture ſeem'd a pleaſing dream, The The grace appear'd ſo great.
ſeem'd a pleaſing dream, The grace appear'd ſo great, &c.
race appear'd ſo great, My, &c.

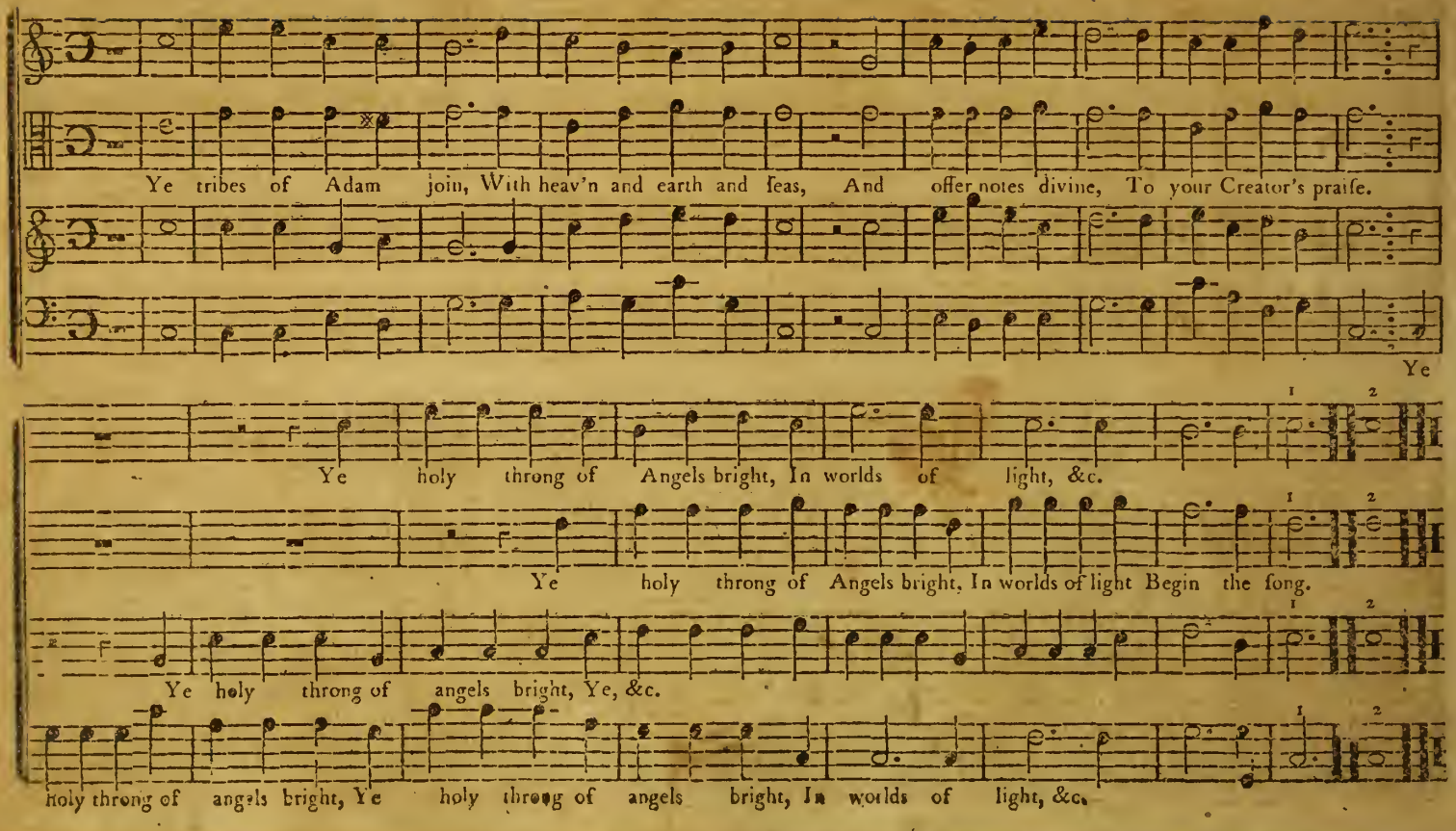
Farmington. P. M.



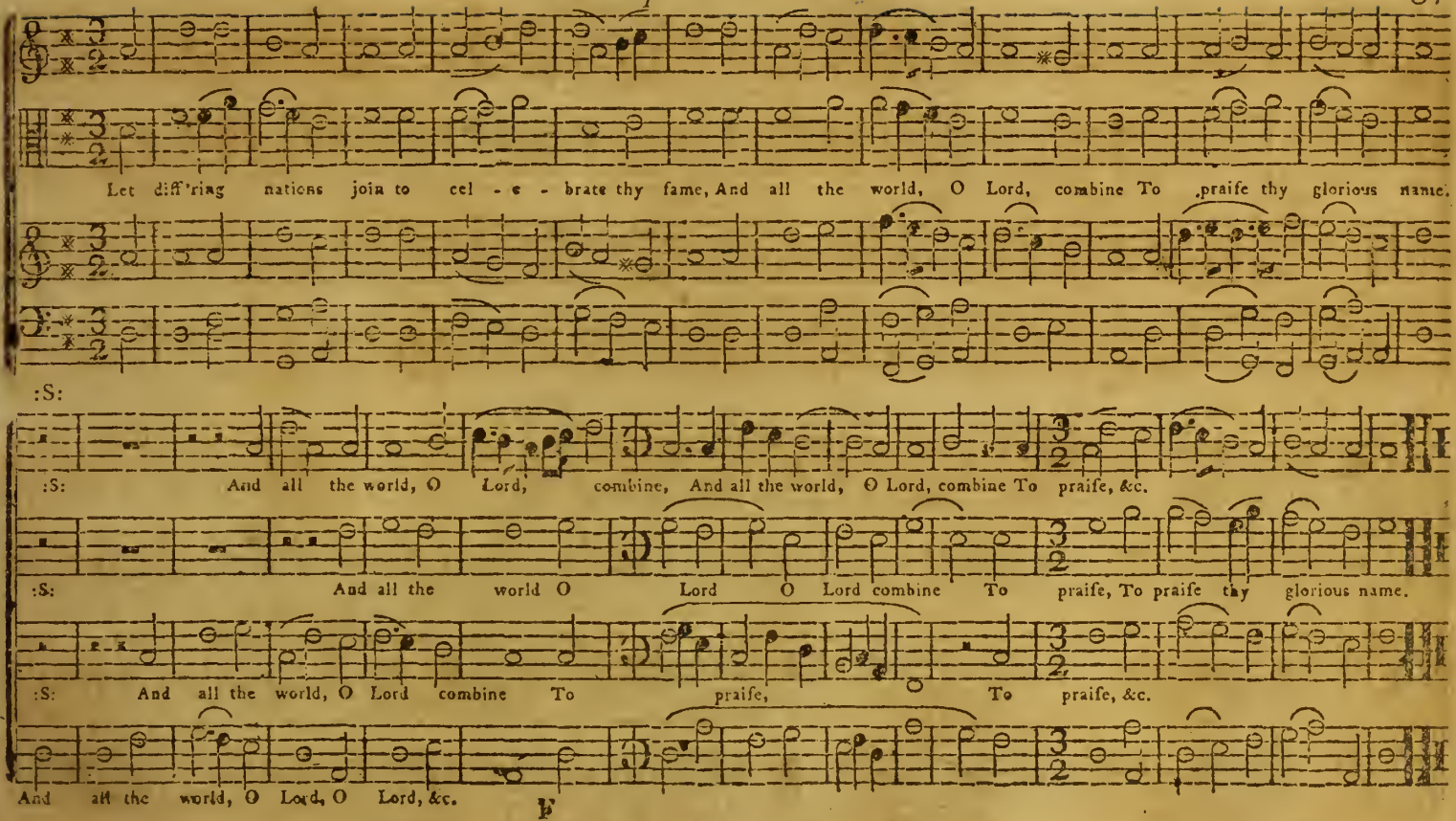

Lord what a tho'tless wretch was I, To mourn and murmur and repine, To see the wicked plac'd on high, In pride and robes of honour shine.
But,
But, O their end, their
But, O their end, their dreadful end Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.
But O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fiery billows roll below.
O their end, their dreadful end, Thy sanctuary taught me so; On slipp'ry rocks I see them stand, And fi'ry billows roll below.
dreadful end. Thy sanctu - - a - ry taught me so; &c.


:S:
God is our refuge in diſtreſs, A preſent help when dangers preſs, In him undaunted we'll con - fide ; :S:
:S: Though
Though earth were from her
Though earth were from her centre toſt, And mountains in, &c.
Though earth were from her centre toſt, And mountains in the ocean loſt, Torn piecemeal by the roaring tide.
earth were from her centre toſt, And mountains in the ocean loſt, Torn, &c.
Torn, &c.
centre toſt, And mountains in the ocean loſt, Torn, &c.


There is a land of pure delight, Where ſaints immortal reign; Infinite day excludes the night, And pleaſures baniſh pain,
:S: *Picno.* *Forte.*
Sweet fields beyond the ſwelling flood, Stand dreſs'd in living green: So to the Jews old Cana'n ſtood, While Jordan roll'd between.

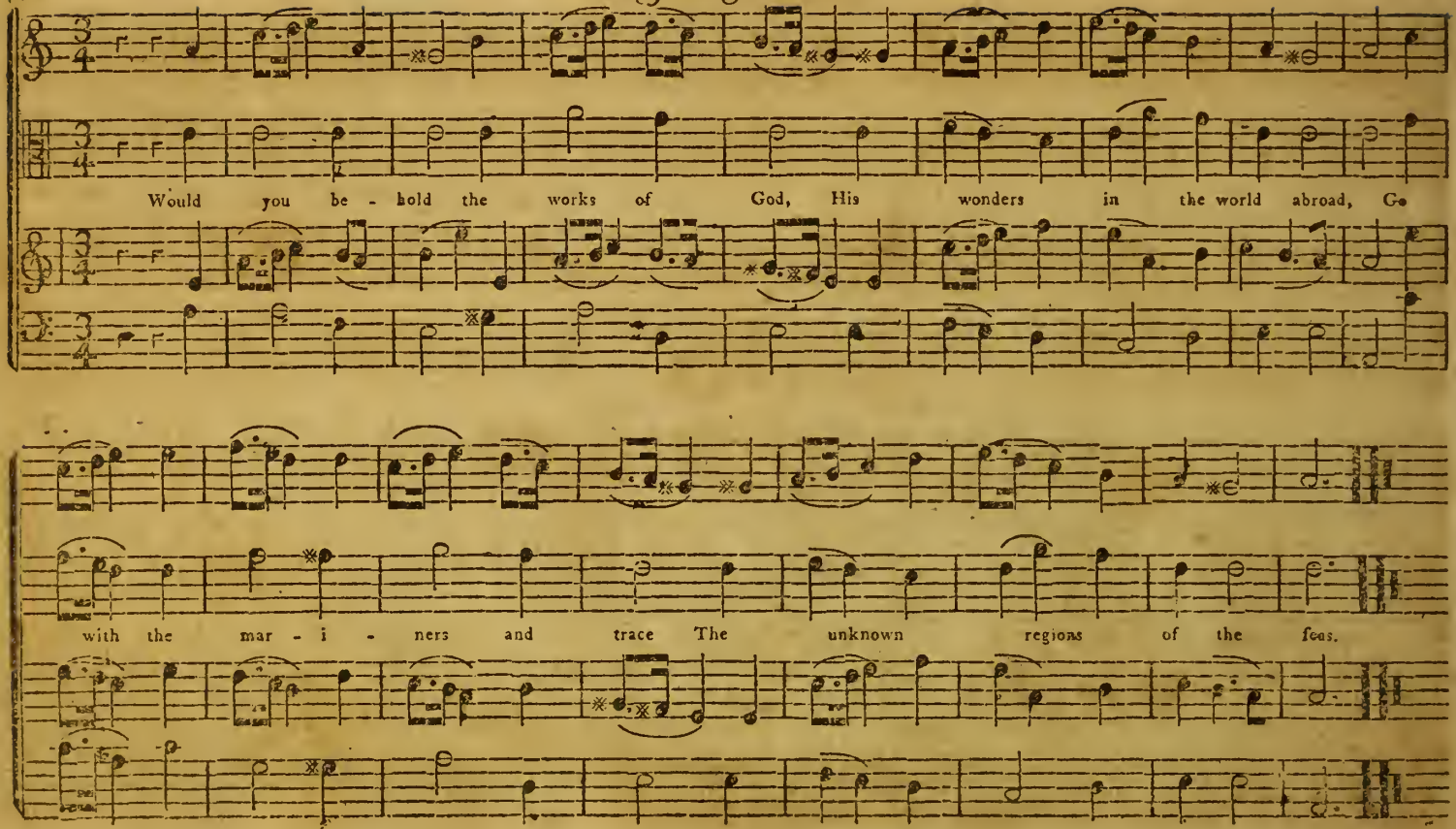

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine, To your Creator's praise.
Ye
Ye holy throng of Angels bright, In worlds of light, &c.
Ye holy throng of Angels bright, In worlds of light Begin the song.
Ye holy throng of angels bright, Ye, &c.
holy throng of angels bright, Ye holy throng of angels bright, In worlds of light, &c.

Philadelphia. S. M.

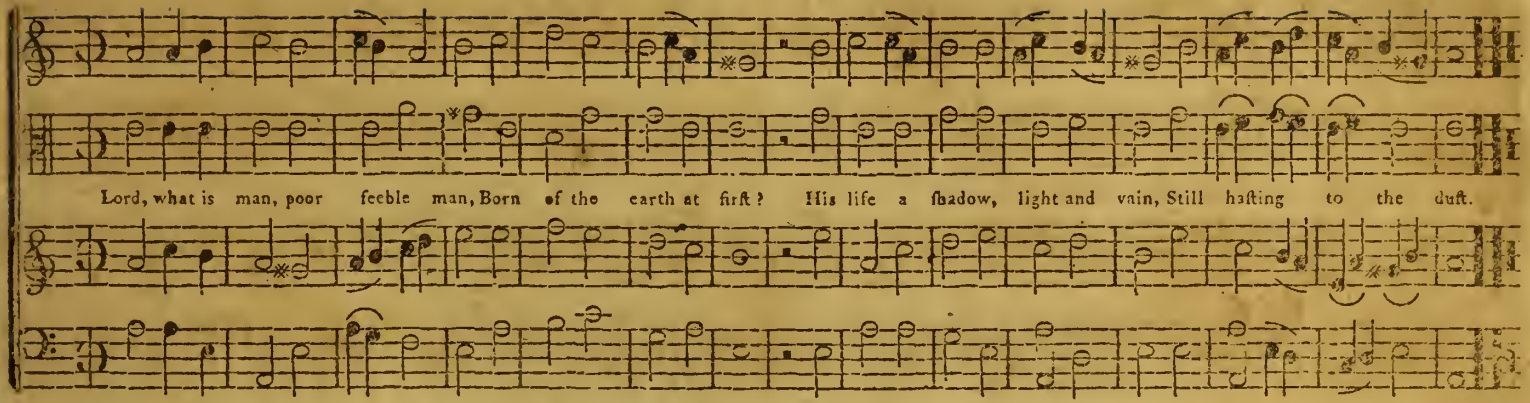


F

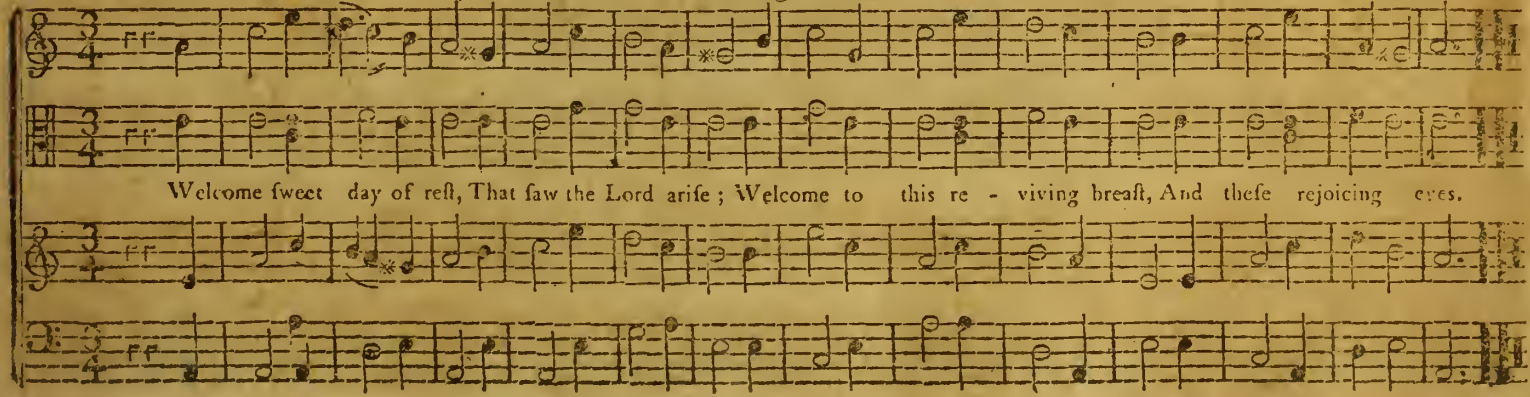
Kingsbridge. L. M.



Lebanon. C. M.

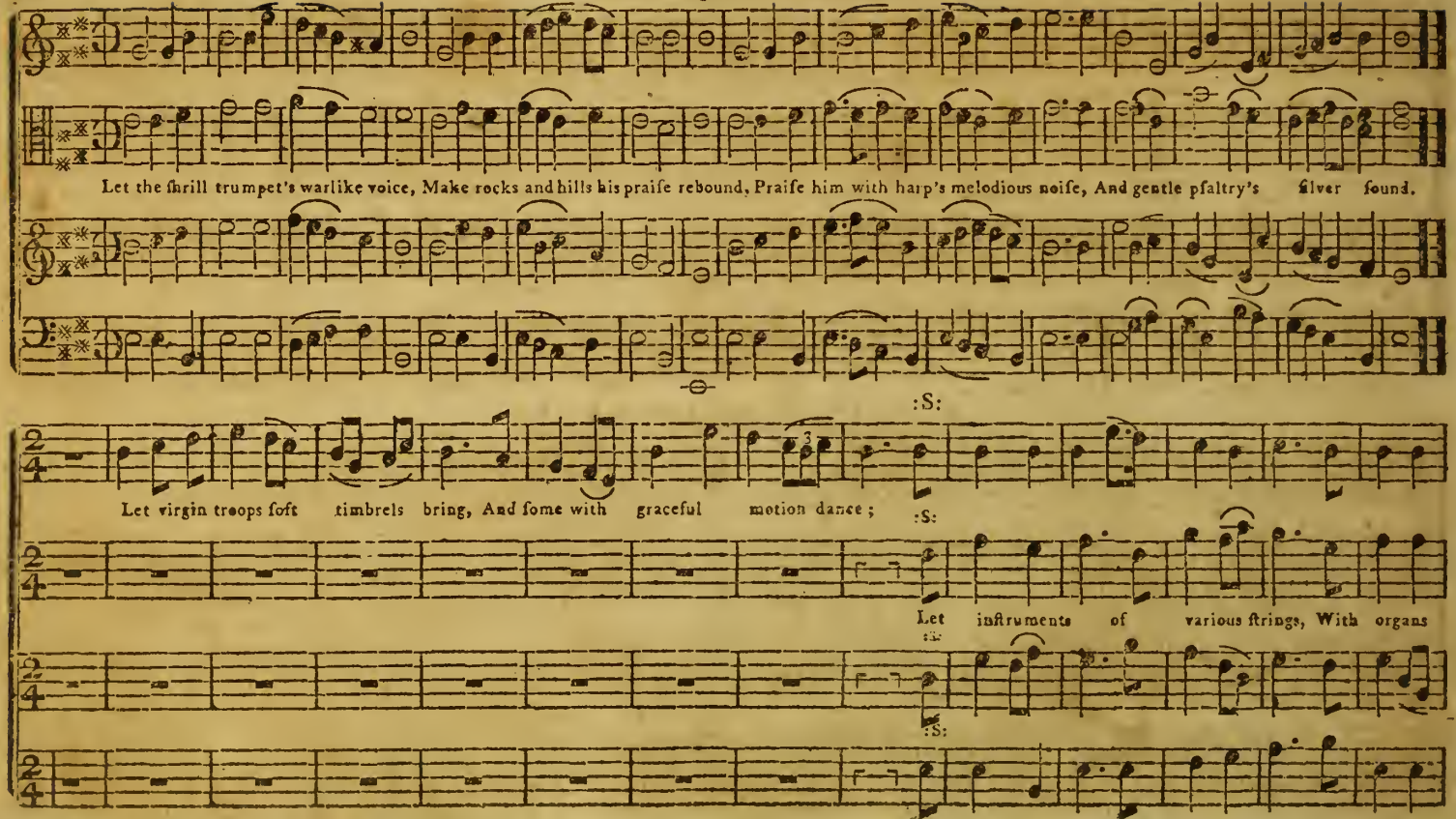


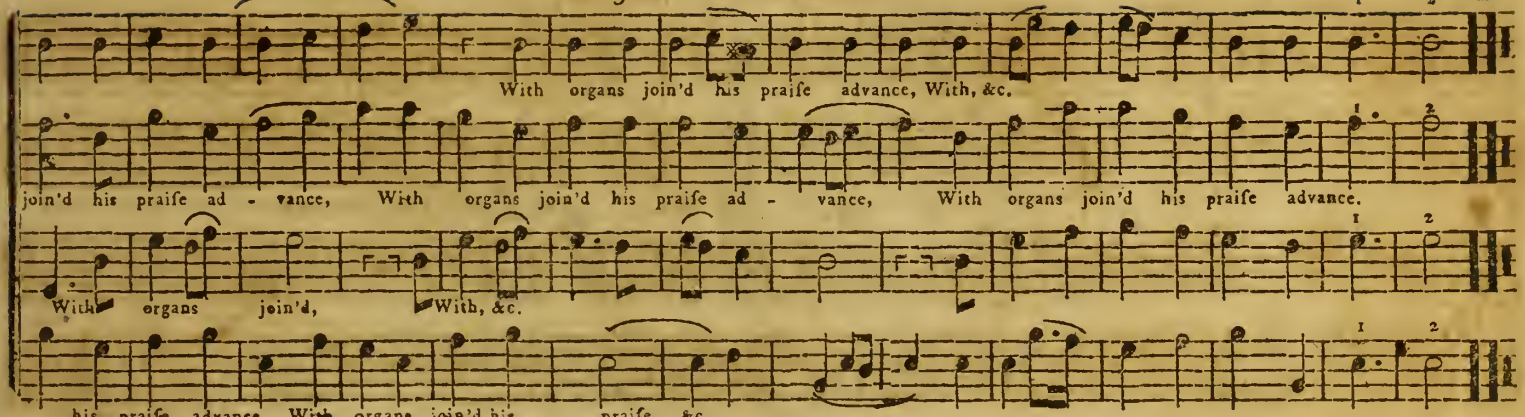
Little Marlborough. S. M.



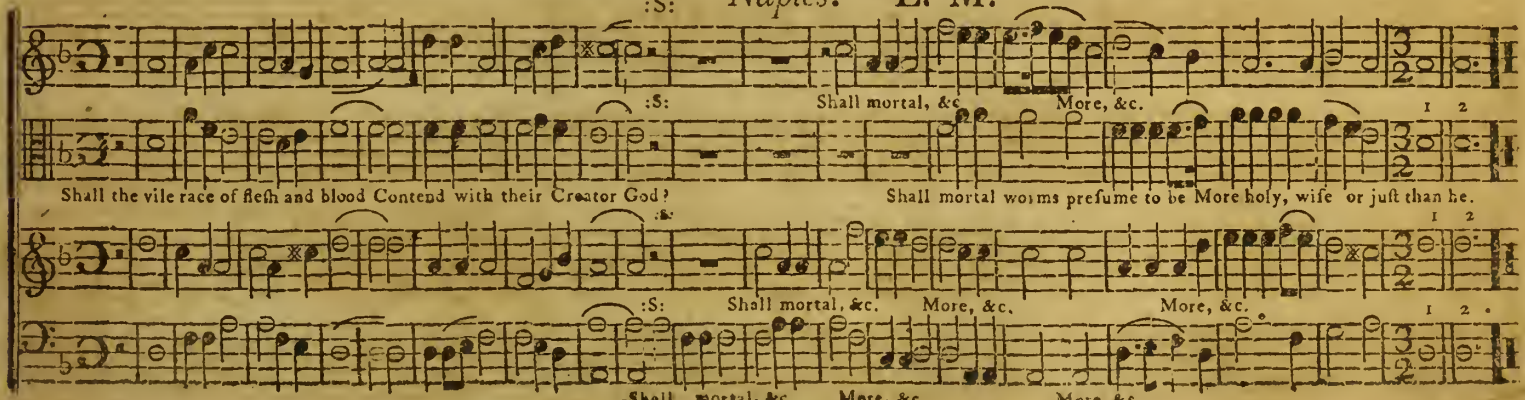
Manchester. L. M.

Soft.

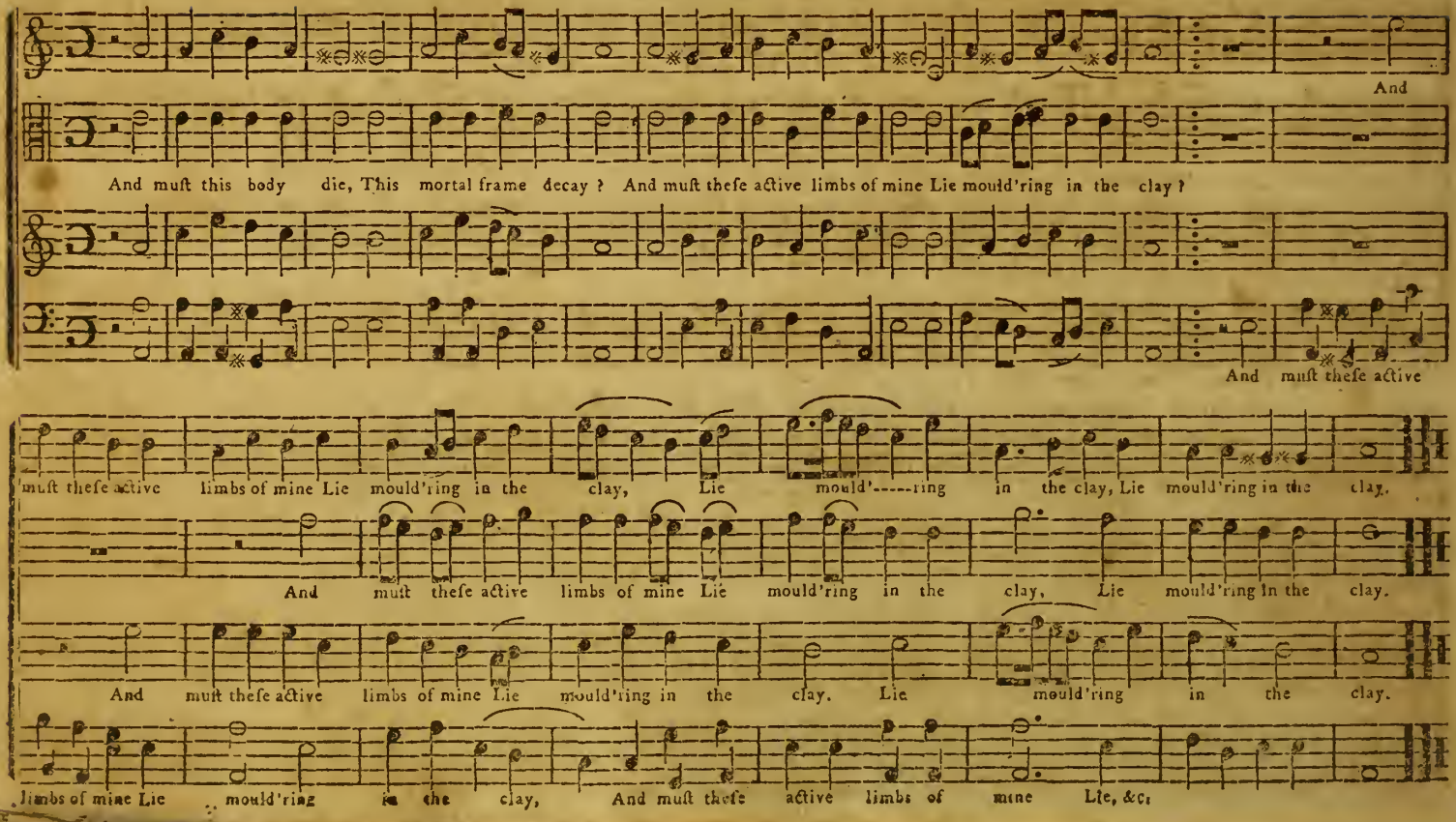


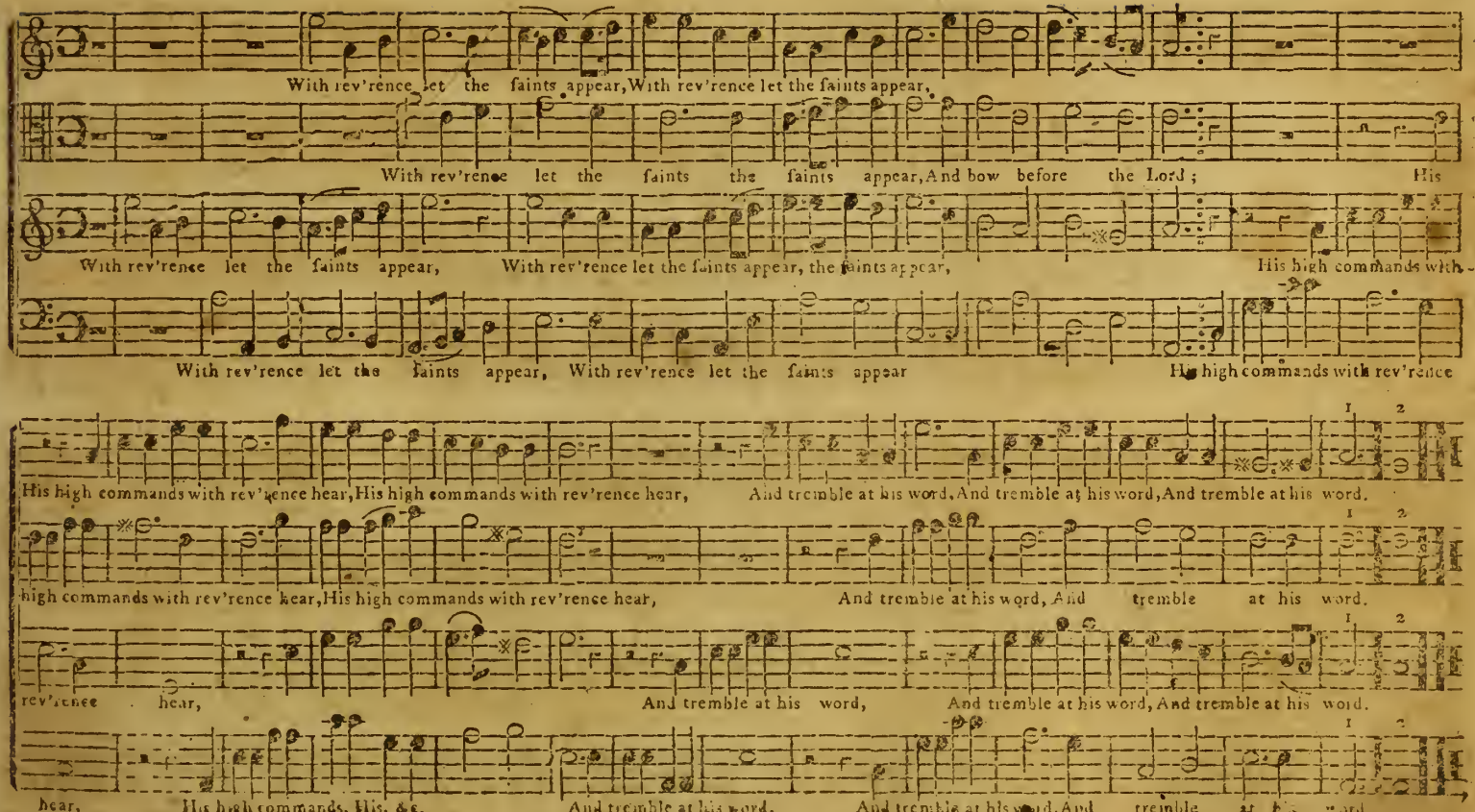

With organs join'd his praise advance, With, &c.
join'd his praise ad - vance, With organs join'd his praise ad - vance, With organs join'd his praise advance.
With organs join'd, With, &c.
his praise advance, With organs join'd his praise, &c.

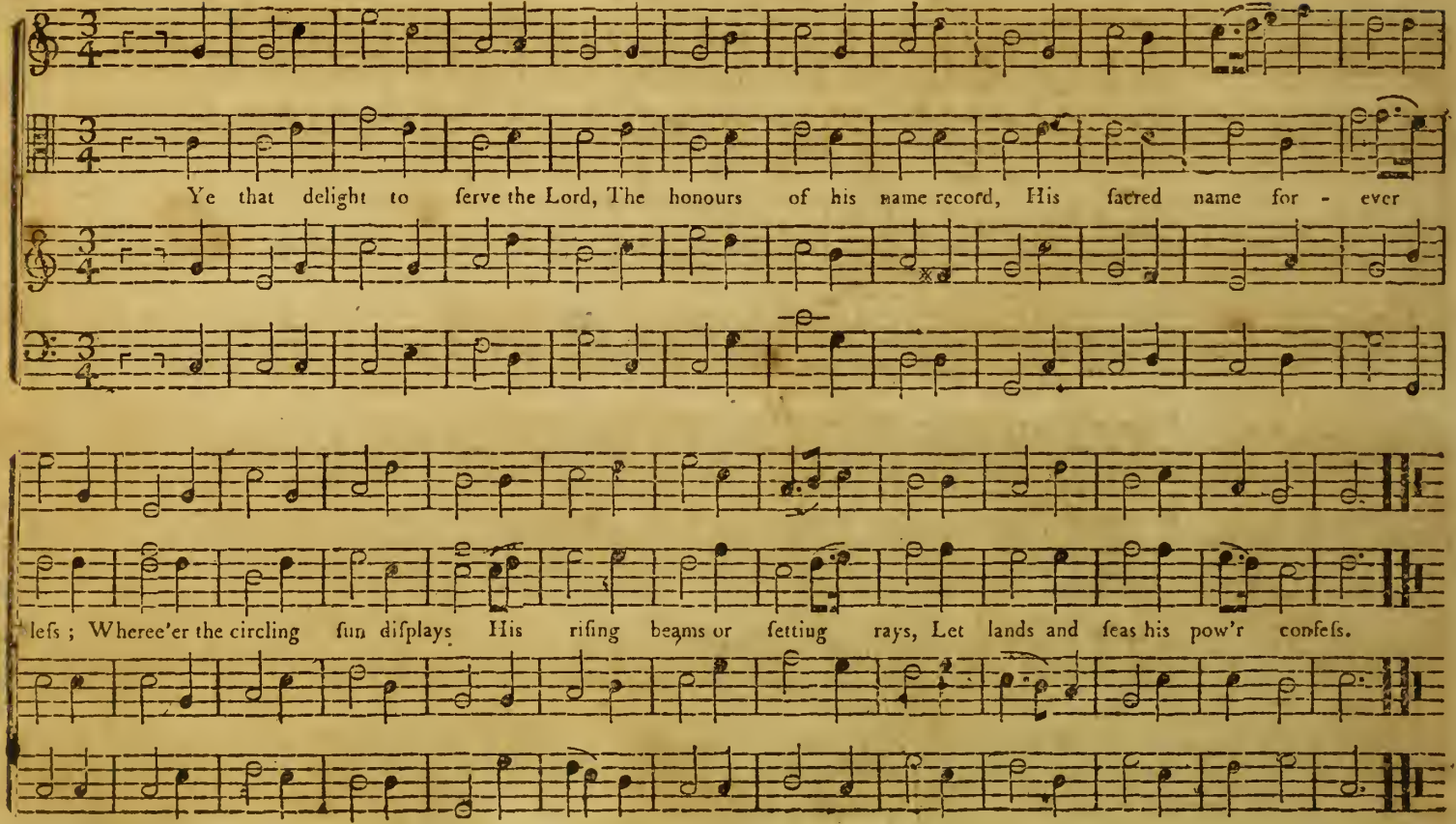
Naples. L. M.

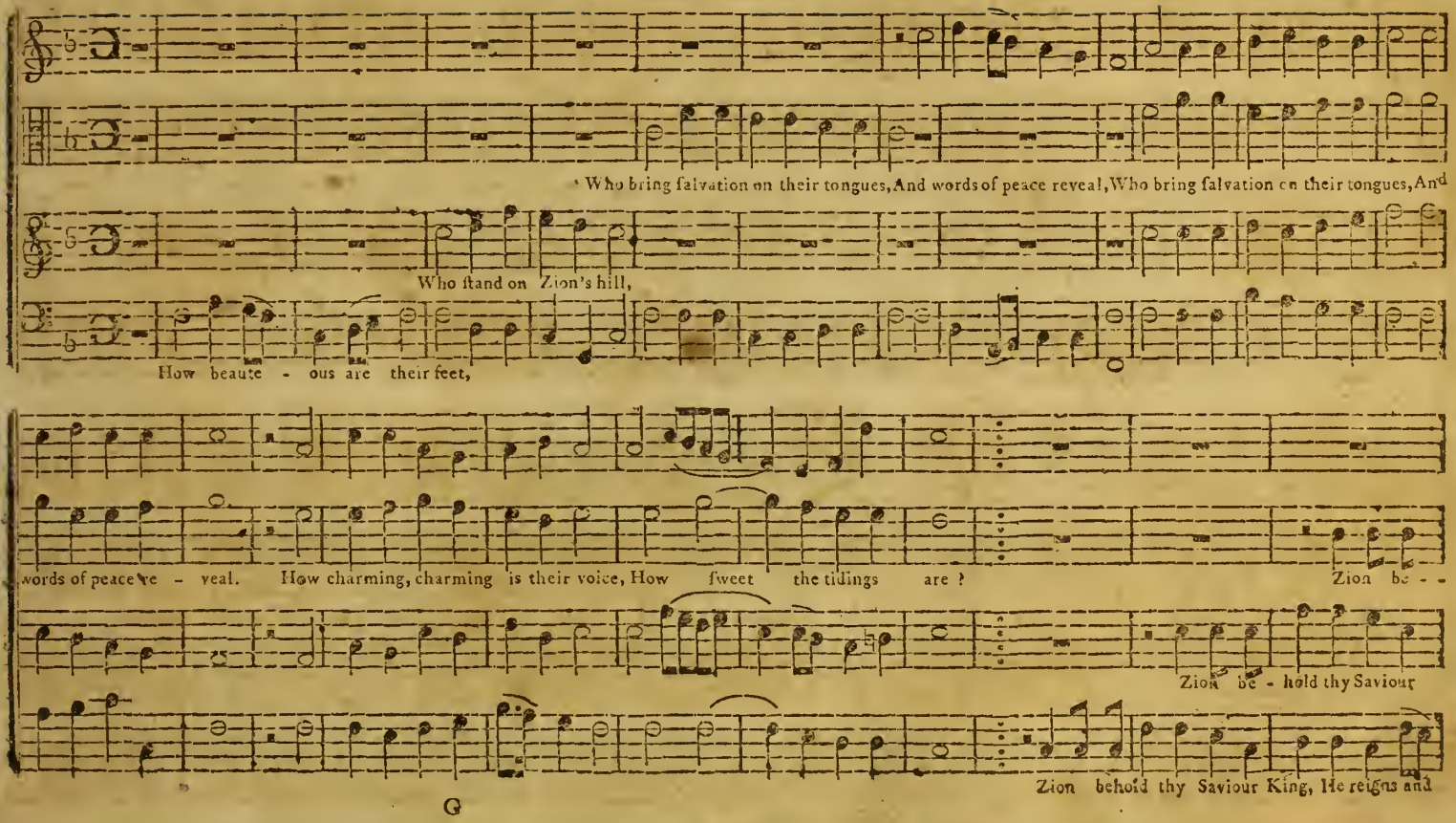

:S: Shall mortal, &c. More, &c.
Shall the vile race of flesh and blood Contend with their Creator God? Shall mortal worms presume to be More holy, wise or just than he.
:S: Shall mortal, &c. More, &c. More, &c.
Shall mortal, &c. More, &c, More, &c.

Maryland. S. M.

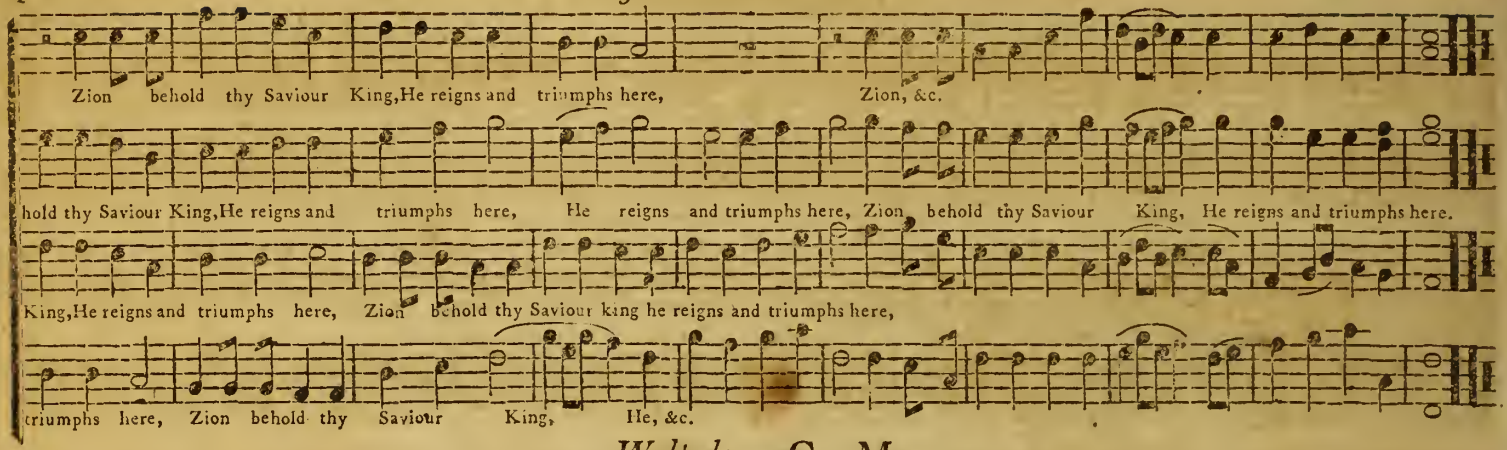

And
And muſt this body die, This mortal frame decay ? And muſt theſe active limbs of mine Lie mould'ring in the clay ?
And muſt theſe active
muſt theſe active limbs of mine Lie mould'ring in the clay, Lie mould'-----ring in the clay, Lie mould'ring in the clay.
And muſt theſe active limbs of mine Lie mould'ring in the clay, Lie mould'ring in the clay.
And muſt theſe active limbs of mine Lie mould'ring in the clay. Lie mould'ring in the clay.
limbs of mine Lie mould'ring in the clay, And muſt theſe active limbs of mine Lie, &c.


With rev'rence let the ſaints appear, With rev'rence let the ſaints appear,
With rev'rence let the ſaints the ſaints appear, And bow before the Lord; His
With rev'rence let the ſaints appear, With rev'rence let the ſaints appear, the ſaints appear, His high commands with-
With rev'rence let the ſaints appear, With rev'rence let the ſaints appear His high commands with rev'rence
His high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word.
rev'rence hear, And tremble at his word, And tremble at his word, And tremble at his word.
hear, His high commands, His, &c. And tremble at his word, And tremble at his word, And tremble at his word.

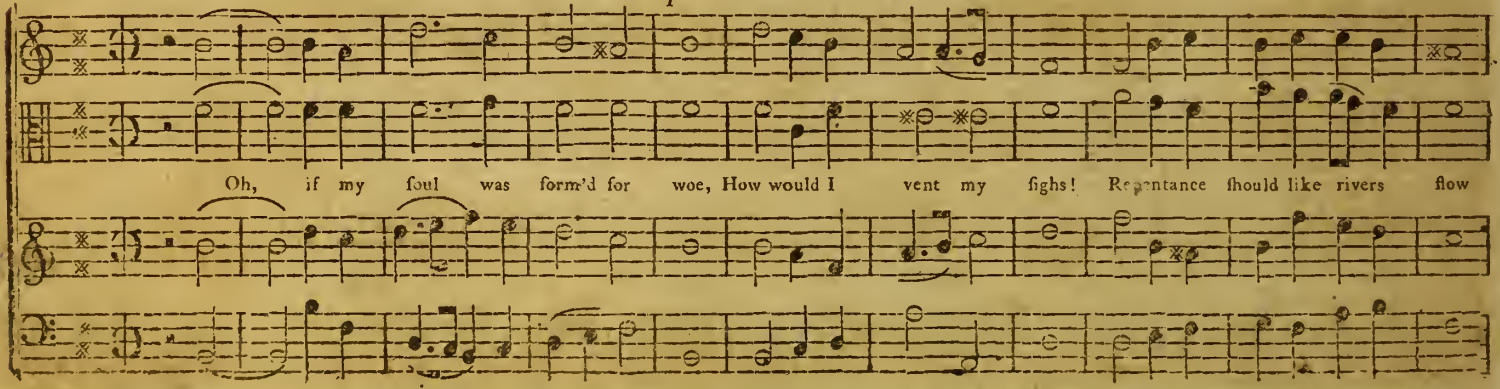

Ye that delight to ſerve the Lord, The honours of his name record, His ſacred name for - ever
leſs ; Wheree'er the circling ſun diſplays His riſing beams or ſetting rays, Let lands and ſeas his pow'r confeſs.

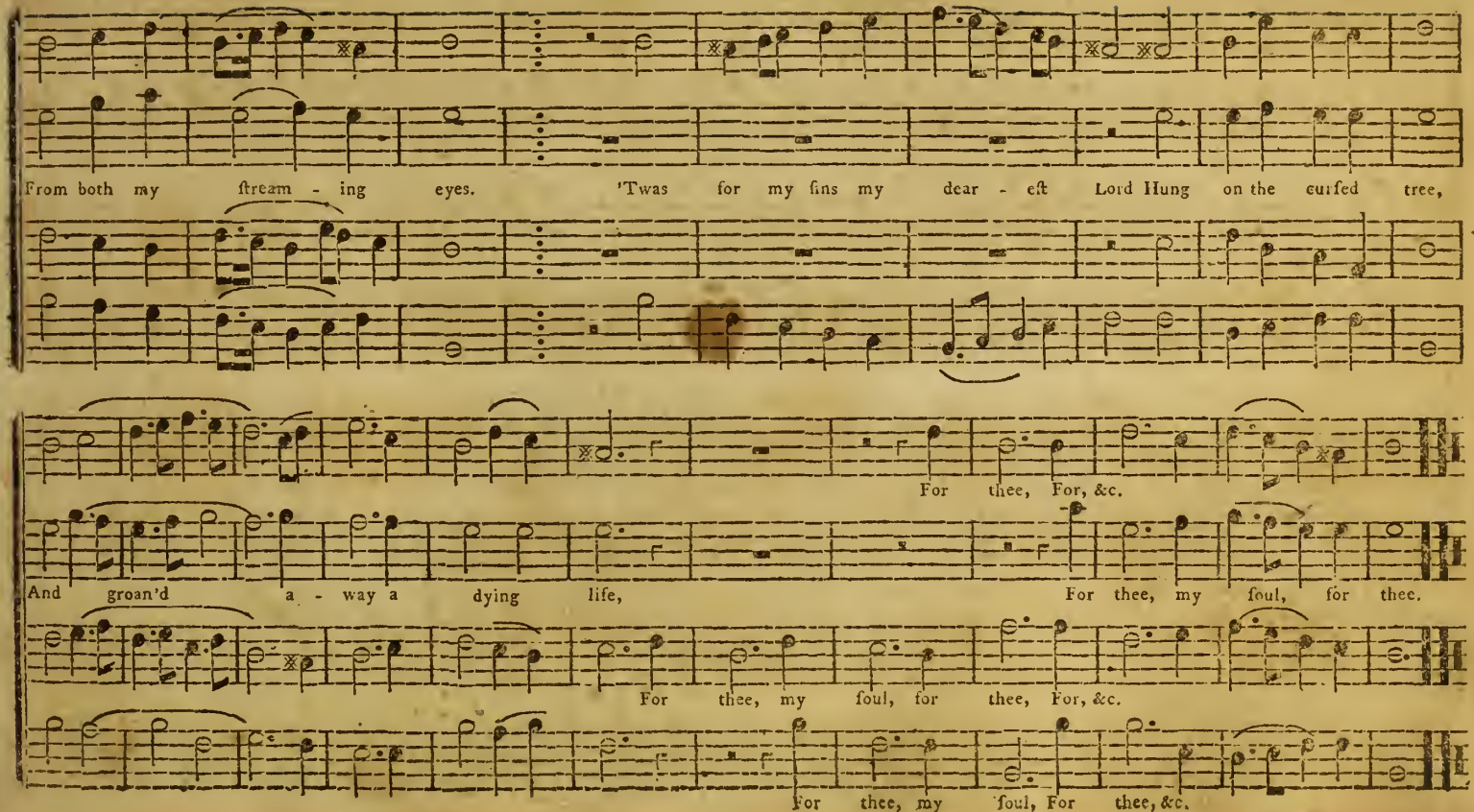

Who bring ſalvation on their tongues, And words of peace reveal, Who bring ſalvation on their tongues, And
Who ſtand on Zion's hill,
How beaute - ous are their feet,
words of peace re - veal. How charming, charming is their voice, How ſweet the tidings are ?
Zion be - -
Zion be - hold thy Saviour
Zion behold thy Saviour King, He reigns and

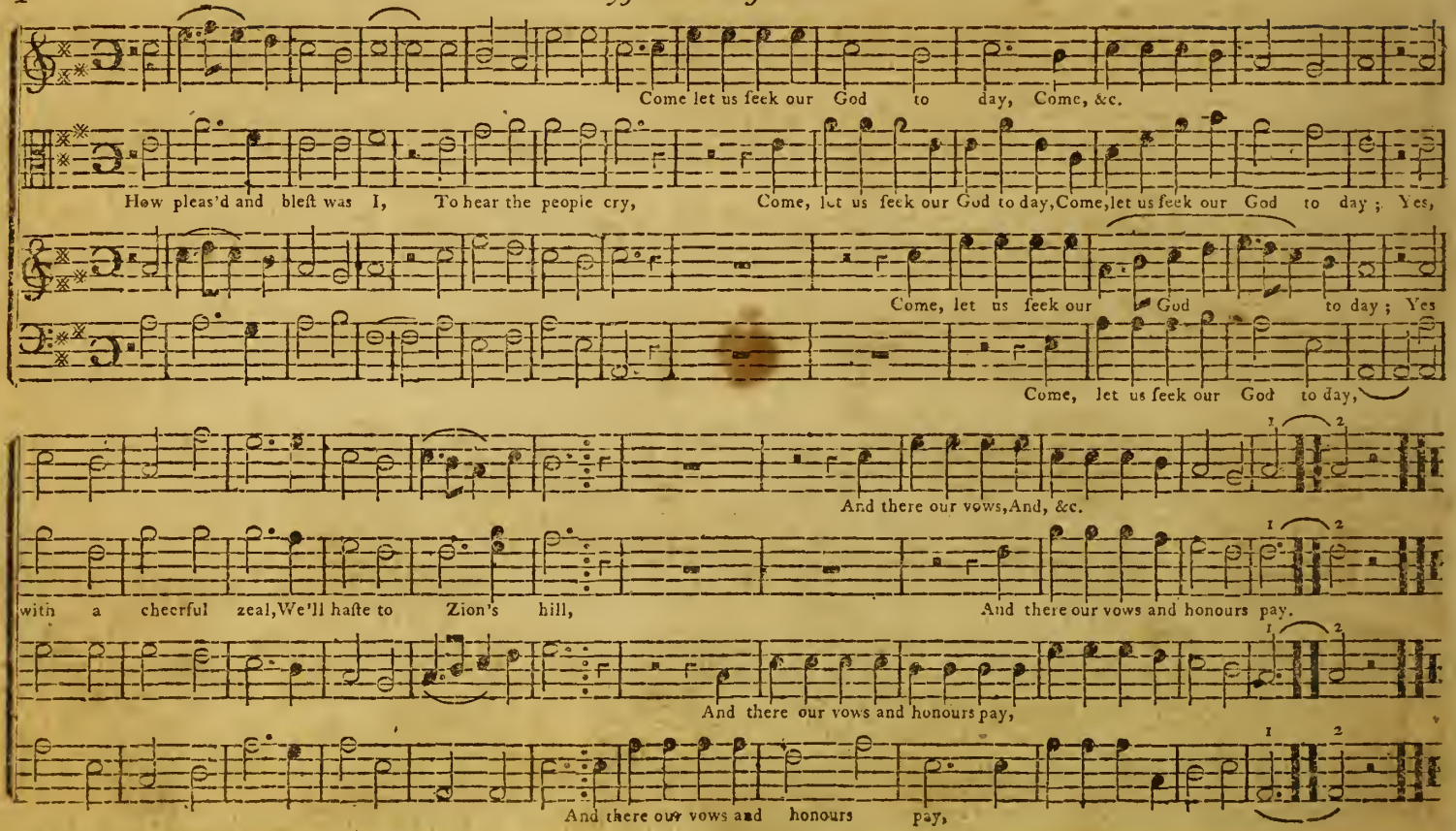
Worceſter. Continued.

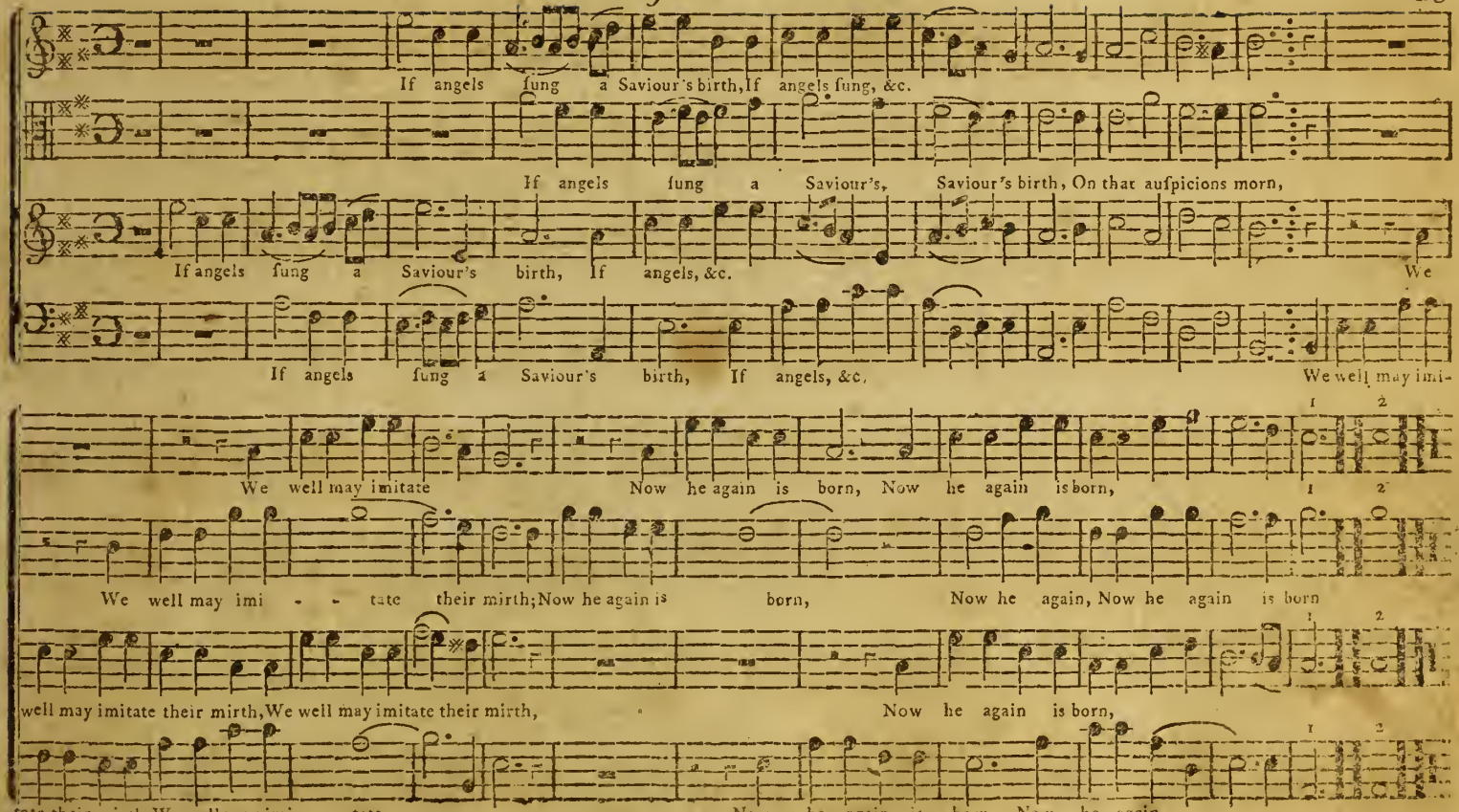


Walpole. C. M.

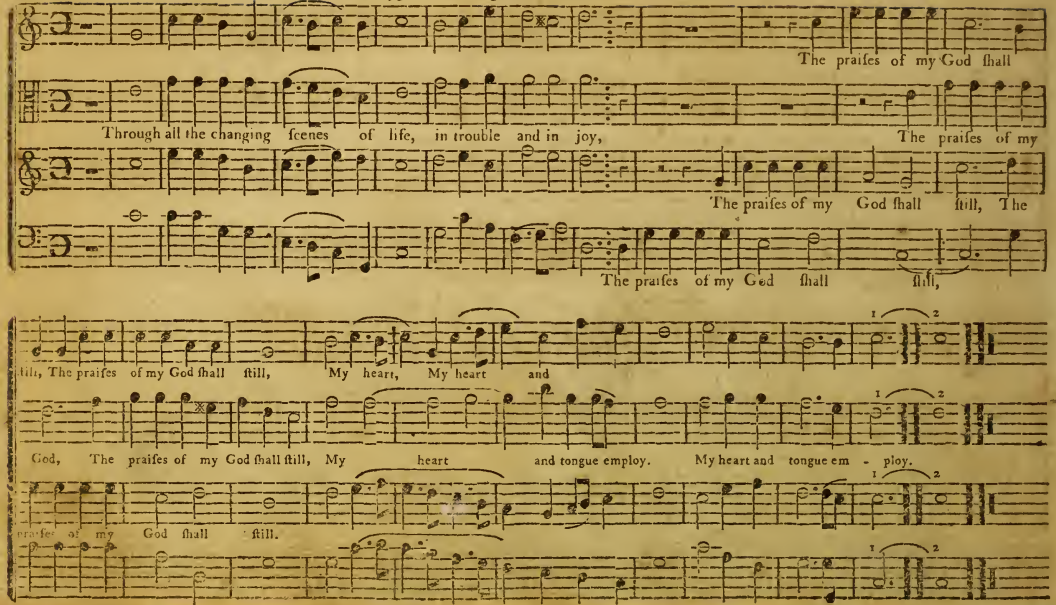



From both my ſtream - ing eyes. 'Twas for my ſins my dear - eſt Lord Hung on the curſed tree,
For thee, For, &c.
And groan'd a - way a dying life, For thee, my ſoul, for thee.
For thee, my ſoul, for thee, For, &c.
For thee, my ſoul For thee, &c.

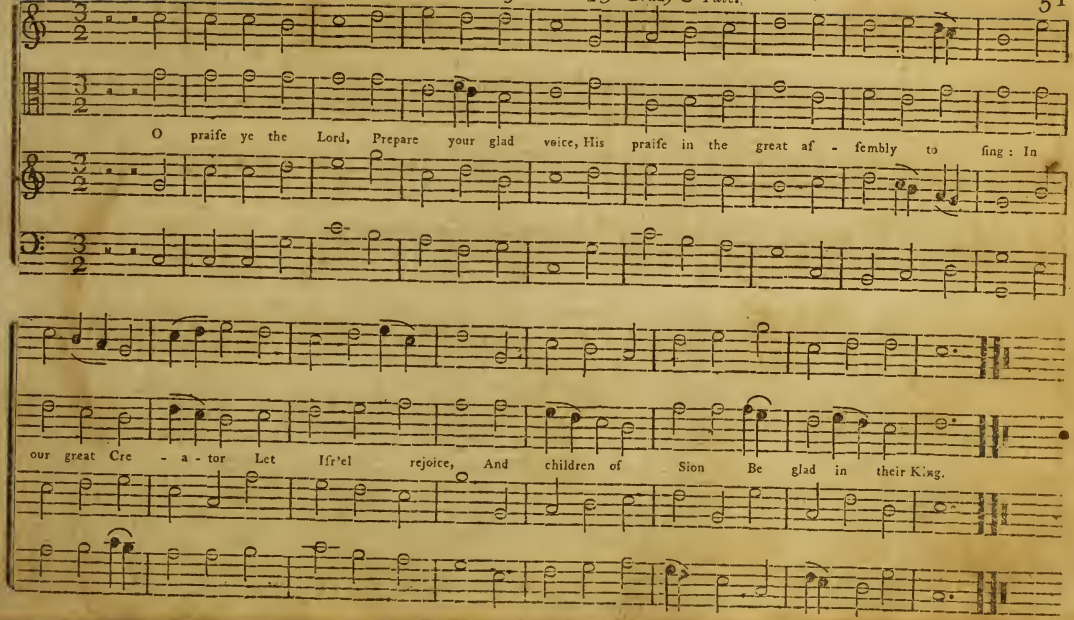

Come let us ſeek our God to day, Come, &c.
How pleas'd and bleſt was I, To hear the people cry, Come, let us ſeek our God to day, Come, let us ſeek our God to day ; Yes,
Come, let us ſeek our God to day ; Yes
Come, let us ſeek our God to day,
And there our vows, And, &c.
with a cheerful zeal, We'll haſte to Zion's hill, And there our vows and honours pay.
And there our vows and honours pay,
And there our vows and honours pay,

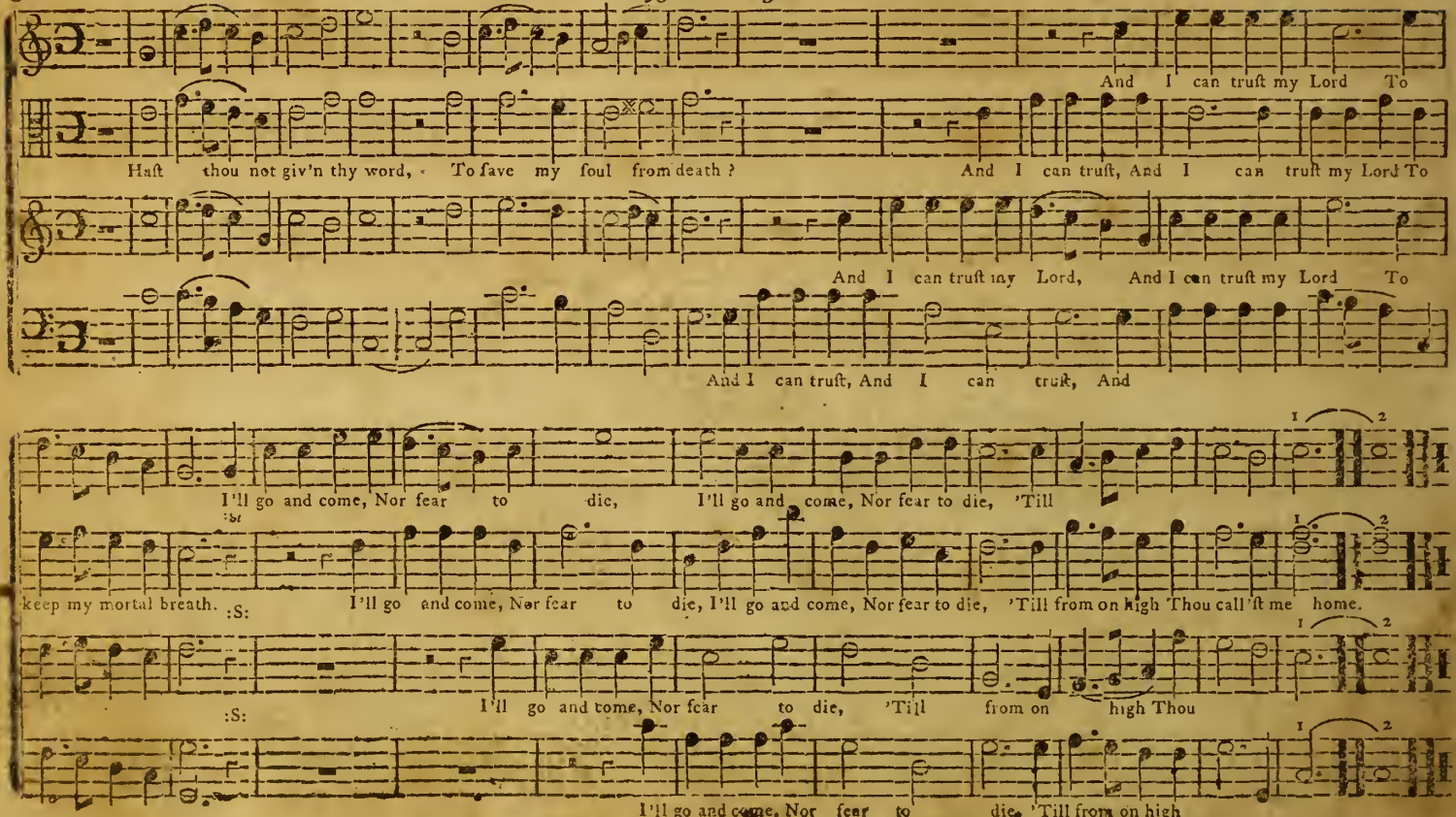

If angels ſung a Saviour's birth, If angels ſung, &c.
If angels ſung a Saviour's, Saviour's birth, On that auſpicions morn,
If angels ſung a Saviour's birth, If angels, &c. We
If angels ſung a Saviour's birth, If angels, &c. We well may imi-
We well may imitate Now he again is born, Now he again is born,
We well may imi - - tate their mirth; Now he again is born, Now he again, Now he again is born
well may imitate their mirth, We well may imitate their mirth, Now he again is born,
tate their mirth, We well may imi - tate Now he again is born, Now he again

Thirtyfourth Pſalm Tune. C. M.

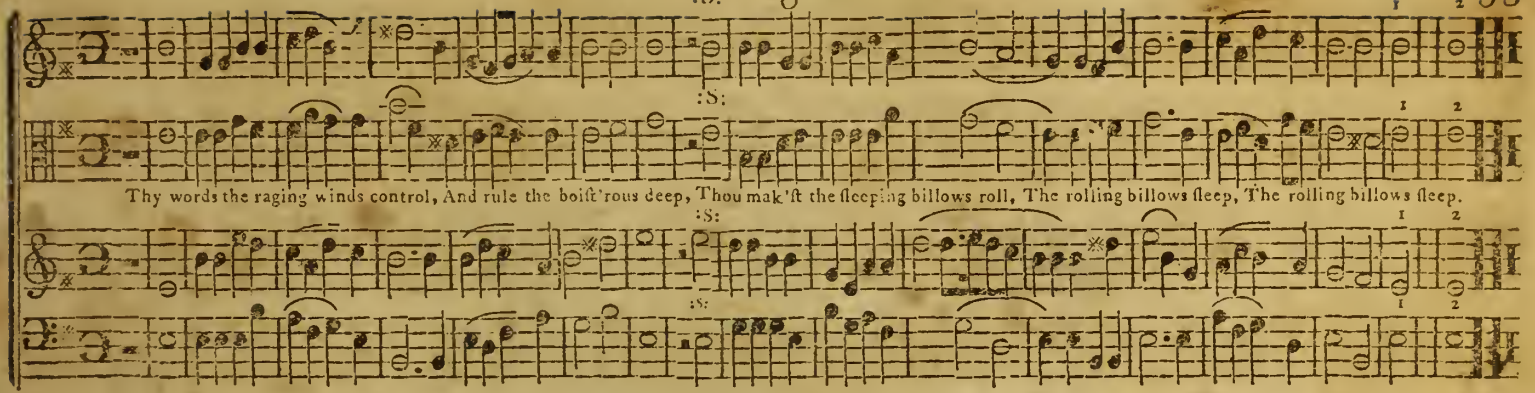


St. Michael's : Or, *Pſalm* 149. *Brady & Tate.* P. M.

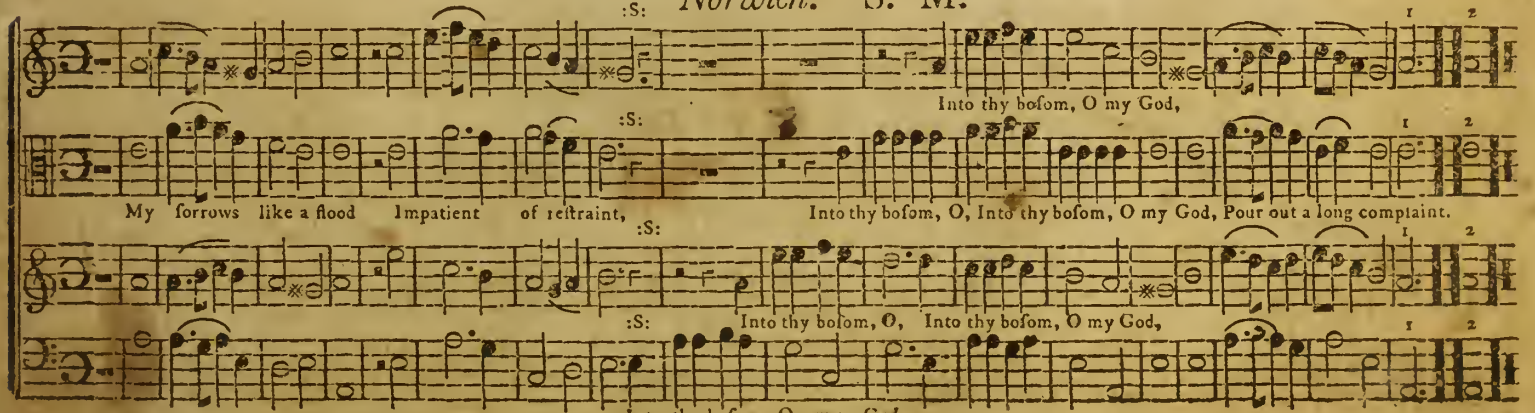



And I can truſt my Lord To
Haſt thou not giv'n thy word, To ſave my ſoul from death? And I can truſt, And I can truſt my Lord To
And I can truſt my Lord, And I can truſt my Lord To
And I can truſt, And I can truſt, And
I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till
keep my mortal breath. :S: I'll go and come, Nor fear to die, I'll go and come, Nor fear to die, 'Till from on high Thou call'ſt me home.
:S: I'll go and come, Nor fear to die, 'Till from on high Thou
I'll go and come, Nor fear to die, 'Till from on high

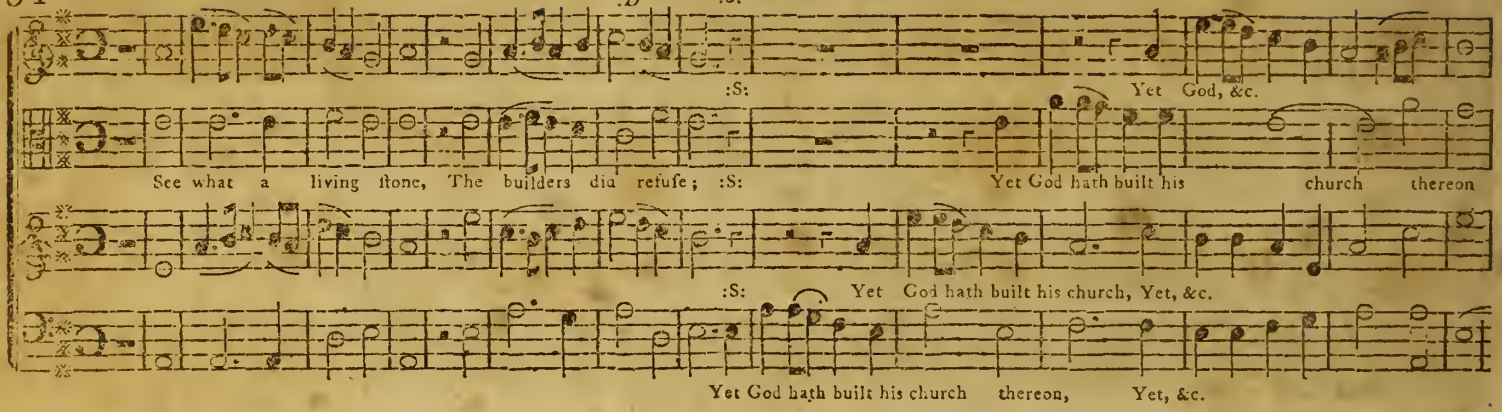
Virginia. C. M.



Norwich. S. M.

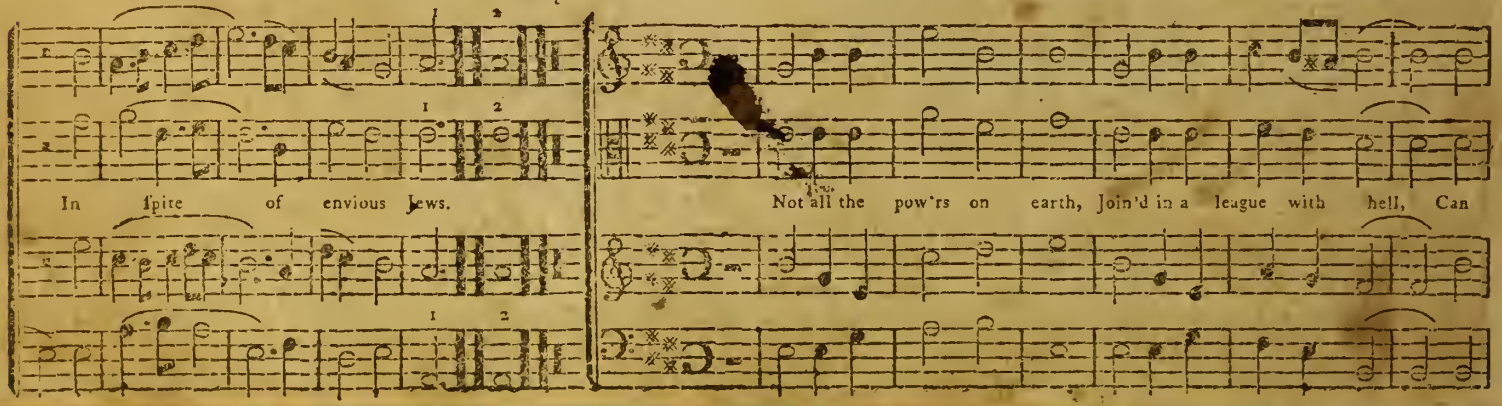


Stafford. :S: S. M.

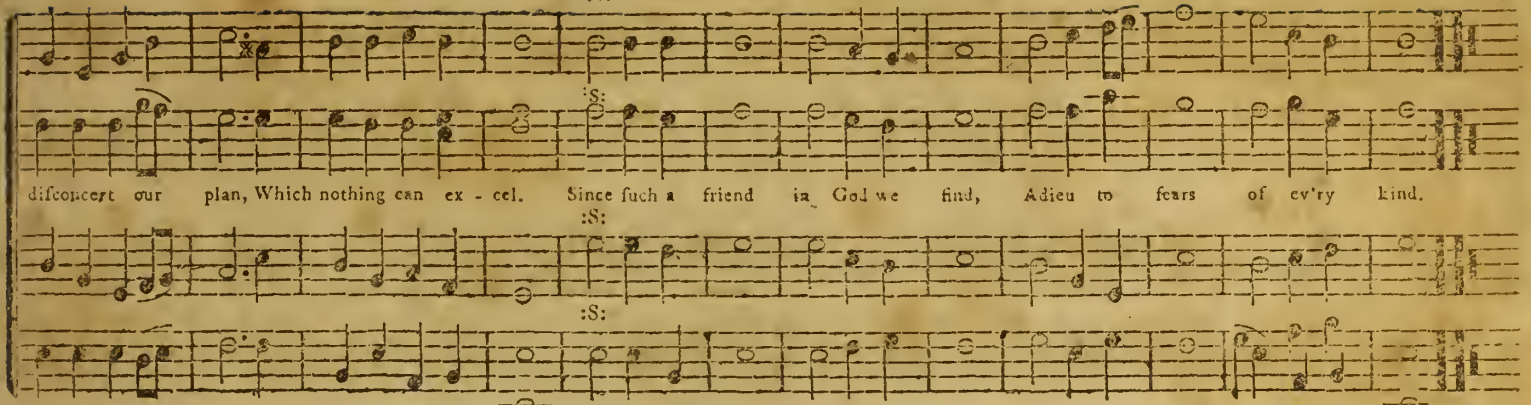


Continued.

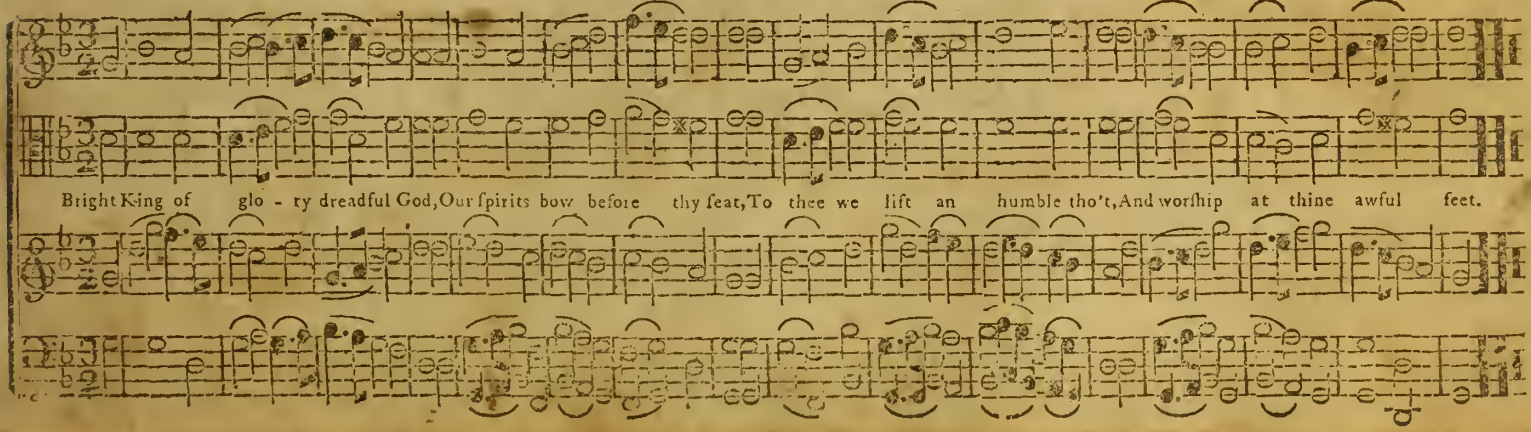
Columbia. P. M.



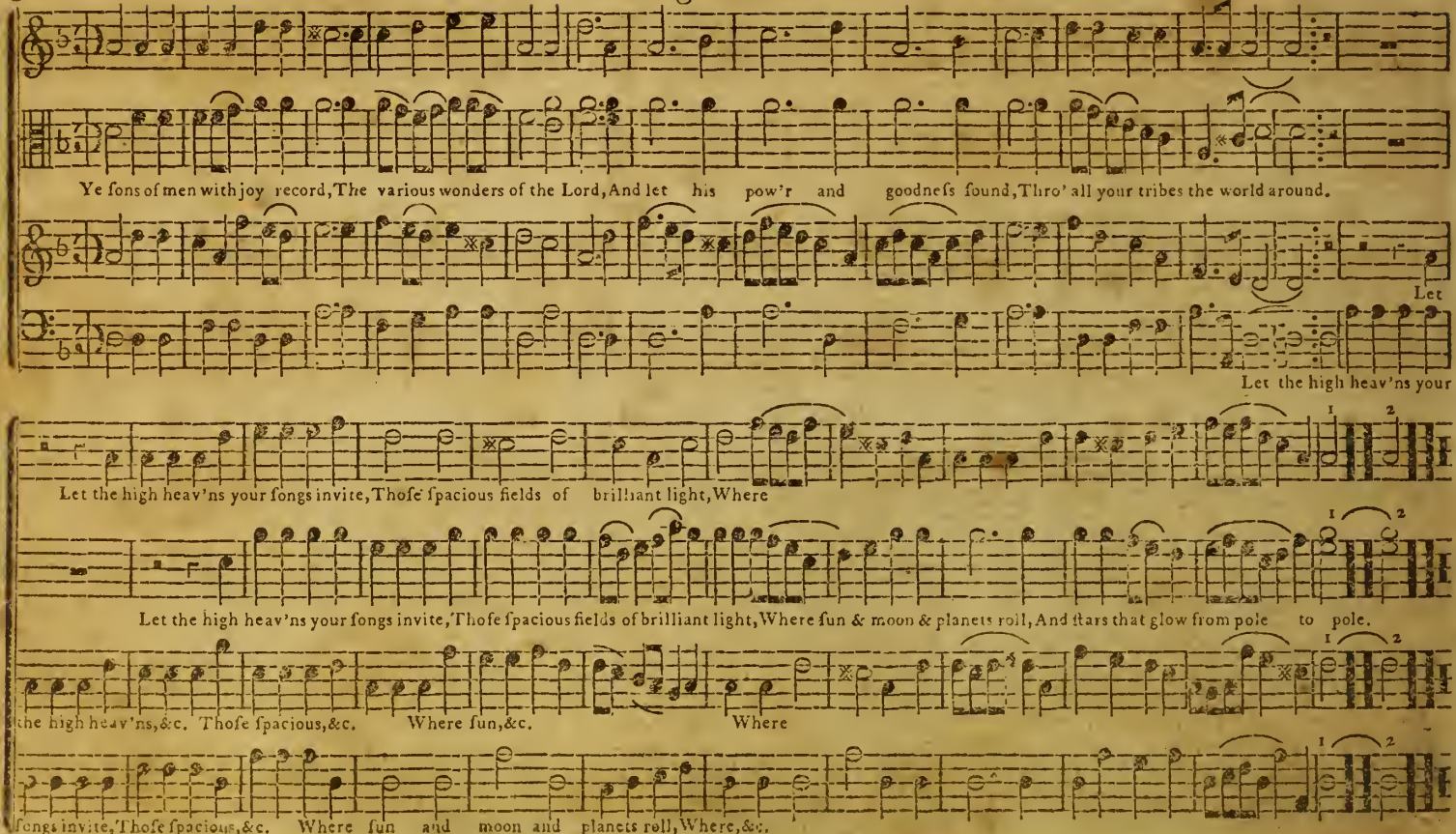
:S: *Columbia.* Continued.



Suffolk. L. M.

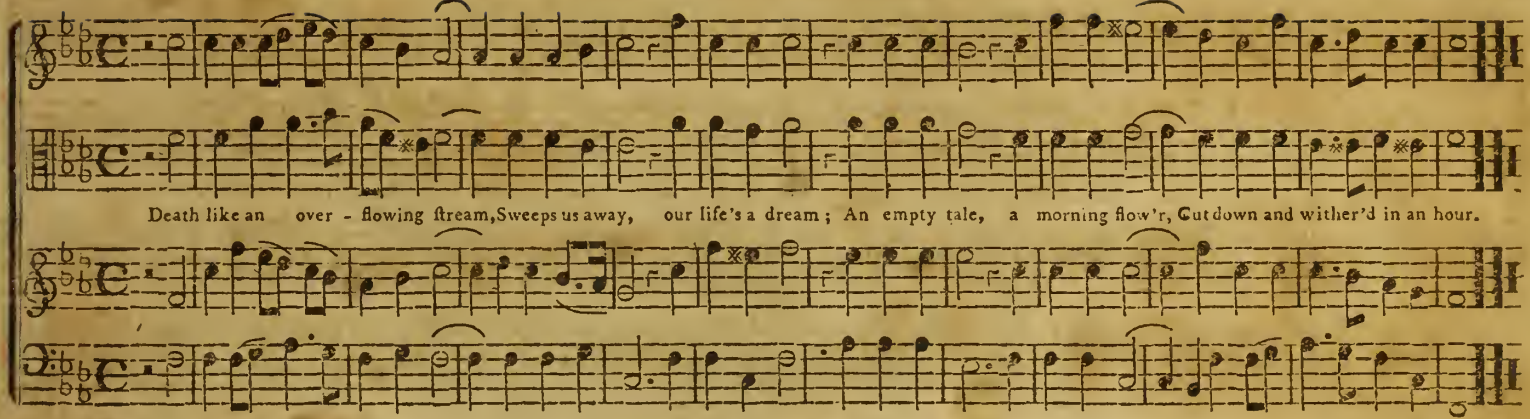


Montague. L. M.


Ye ſons of men with joy record, The various wonders of the Lord, And let his pow'r and goodneſs ſound, Thro' all your tribes the world around.
Let
Let the high heav'ns your
Let the high heav'ns your ſongs invite, Thoſe ſpacious fields of brilliant light, Where
Let the high heav'ns your ſongs invite, Thoſe ſpacious fields of brilliant light, Where ſun & moon & planets roll, And ſtars that glow from pole to pole.
the high heav'ns, &c. Thoſe ſpacious, &c. Where ſun, &c. Where
ſongs invite, Thoſe ſpacious, &c. Where ſun and moon and planets roll, Where, &c.

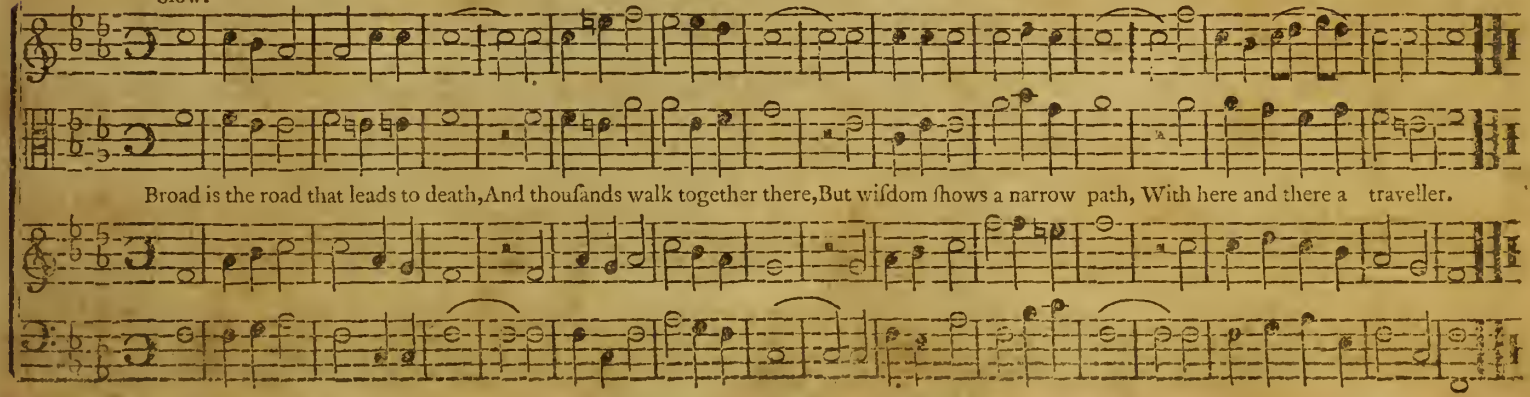
Mortality. L. M.

Slow.

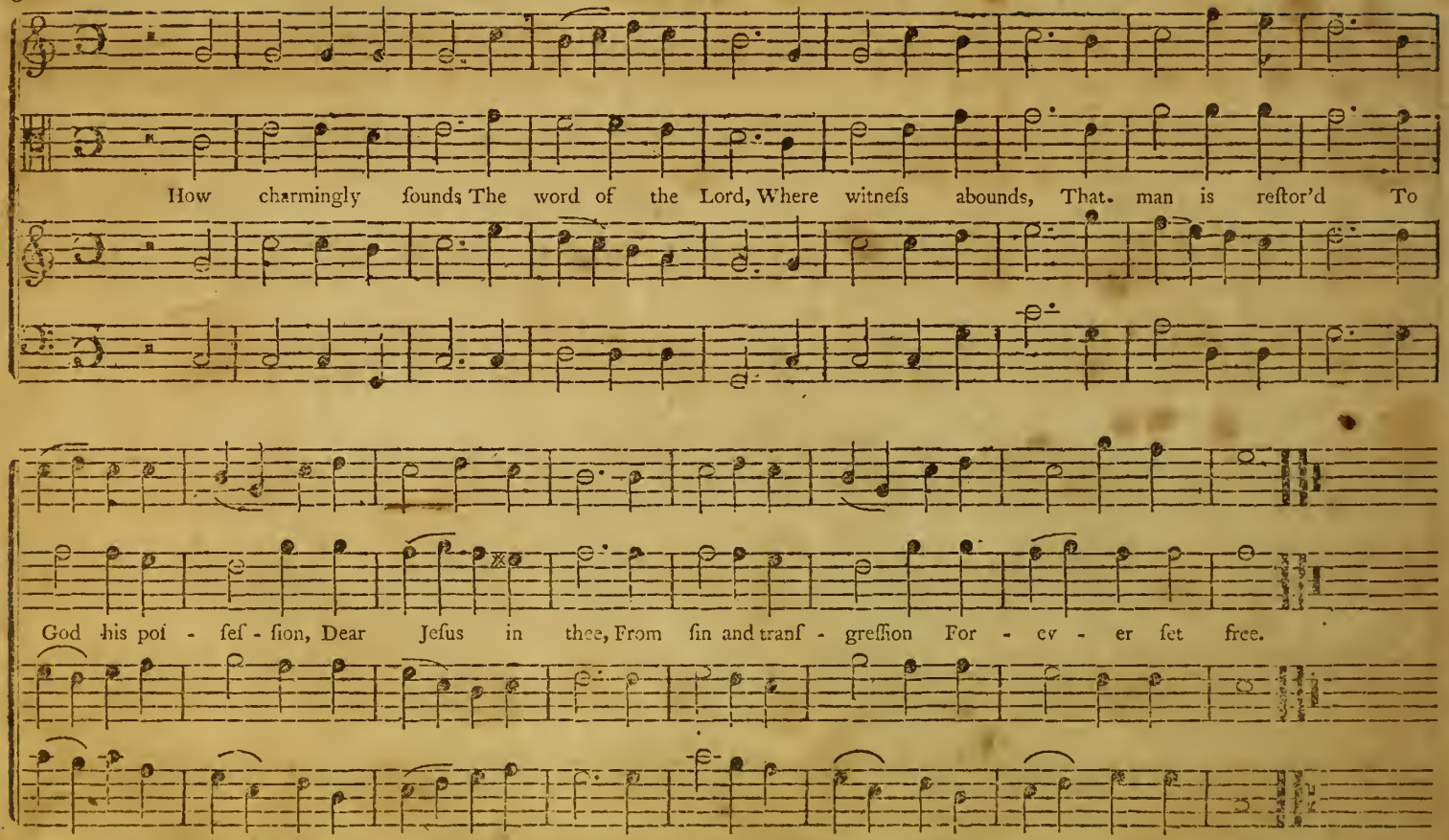


Windham. L. M.

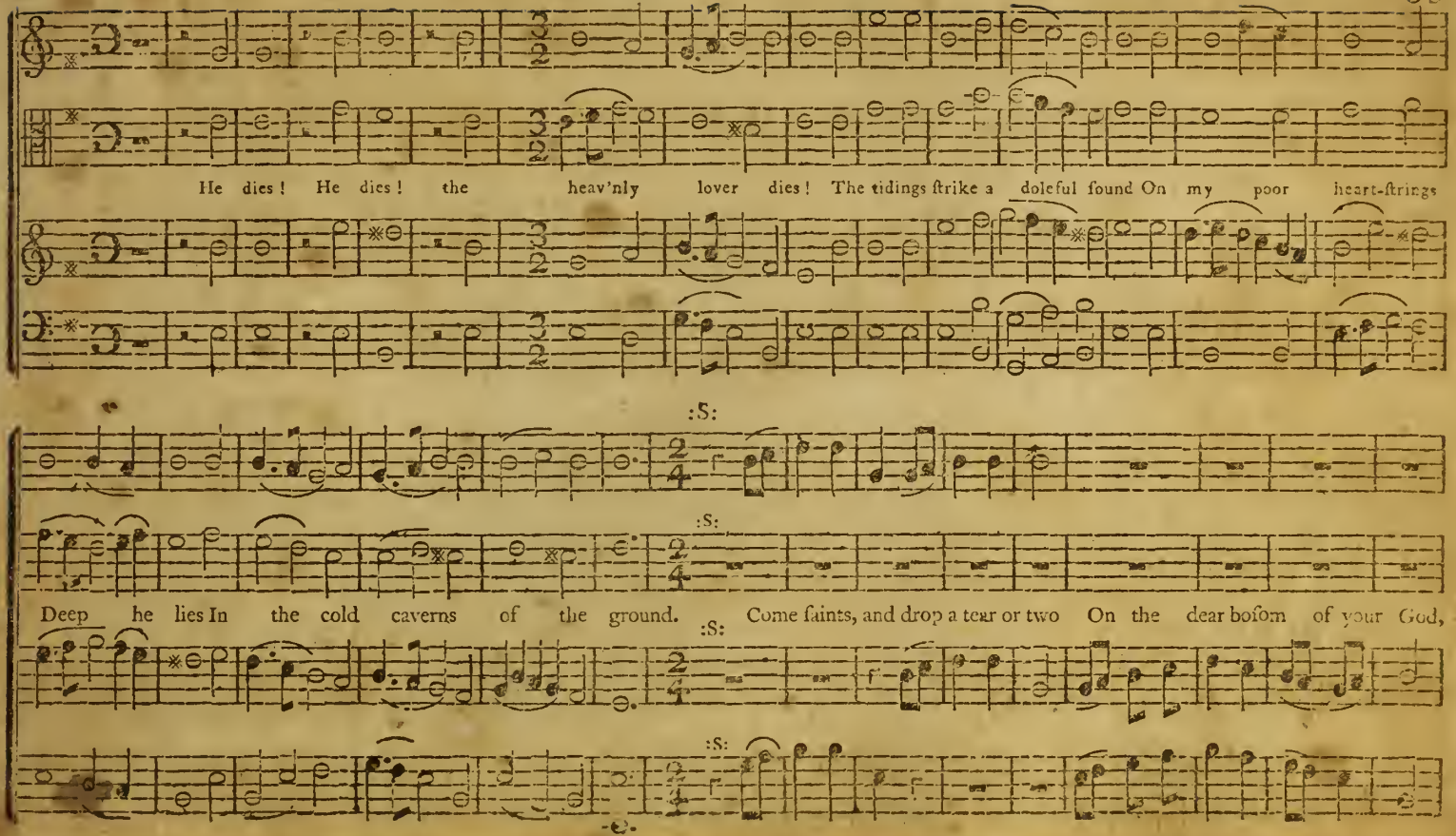
Slow.



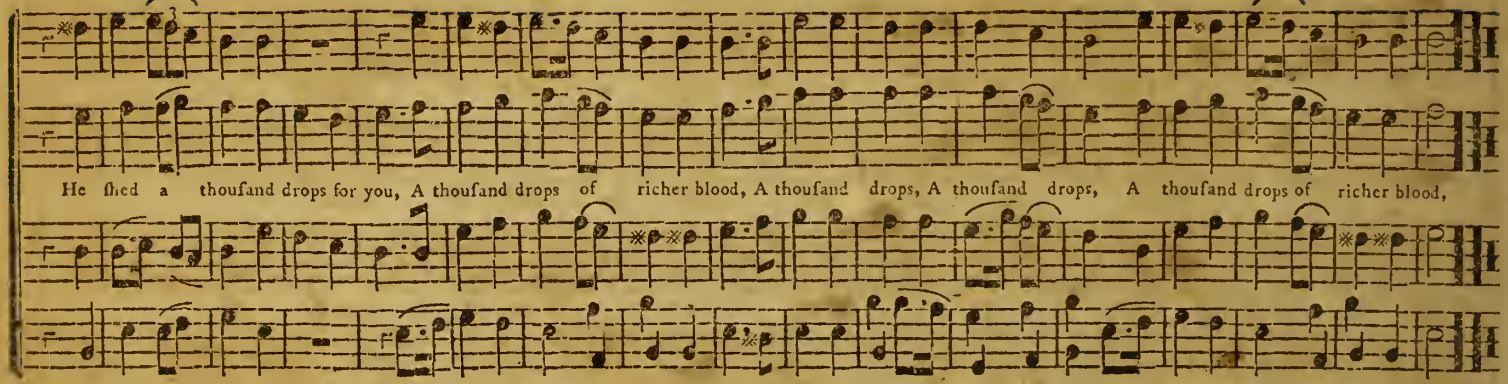
Madrid. P. M.


How charmingly founds The word of the Lord, Where witneſs abounds, That man is reſtor'd To
God his poſ - ſeſ - ſion, Dear Jeſus in thee, From ſin and tranſ - greſſion For - ev - er ſet free.

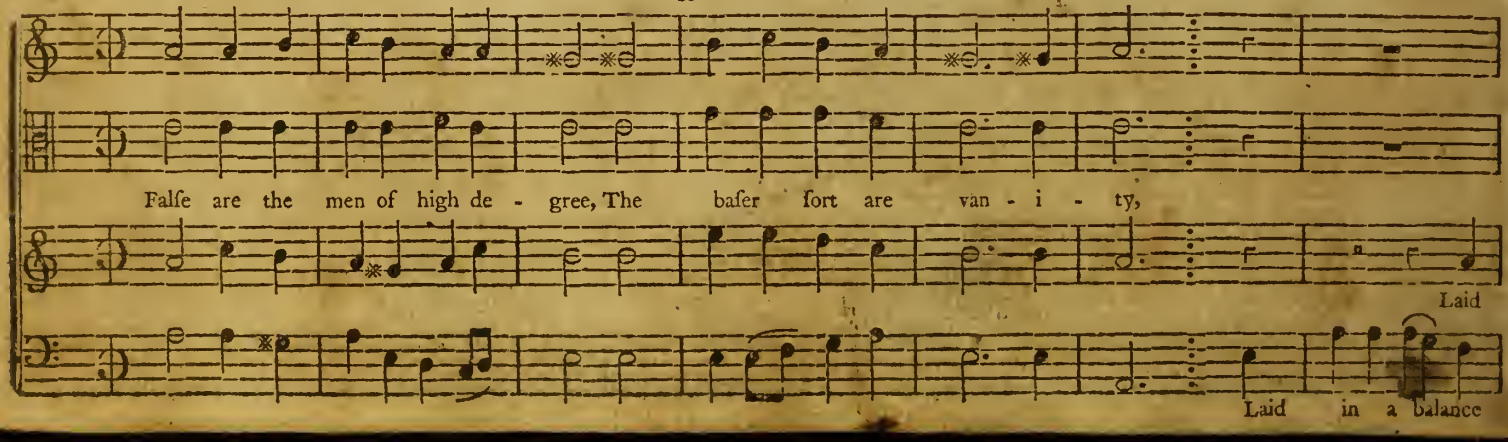
Berlin. L. M.


He dies! He dies! the heav'nly lover dies! The tidings ſtrike a doleful ſound On my poor heart-ſtrings
:S:
:S:
Deep he lies In the cold caverns of the ground.
:S:
Come ſaints, and drop a tear or two On the dear boſom of your God,
:S:

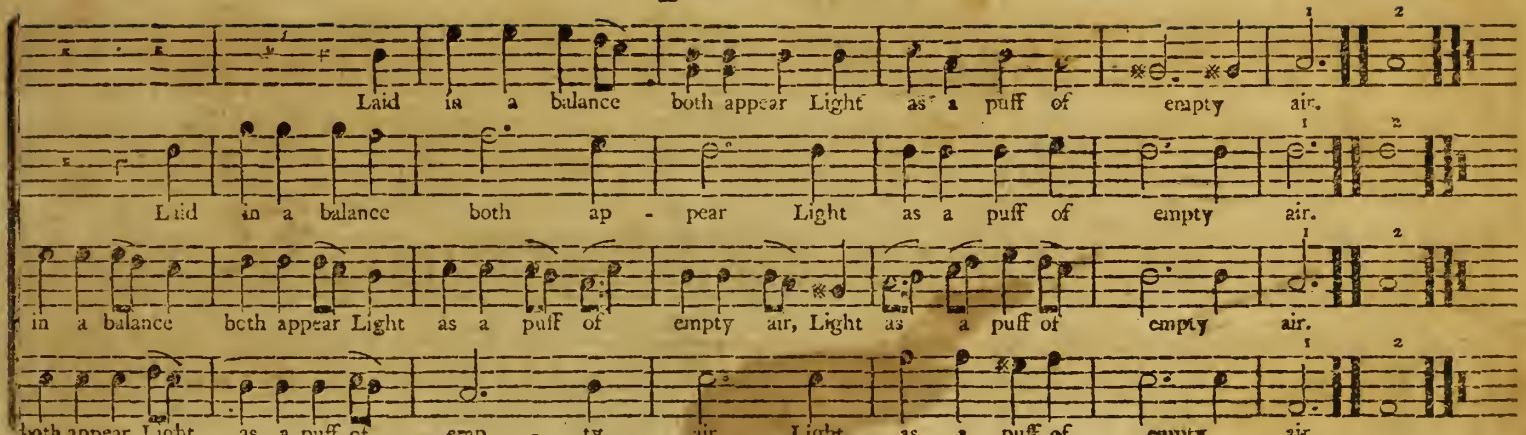
Berlin. Continued.



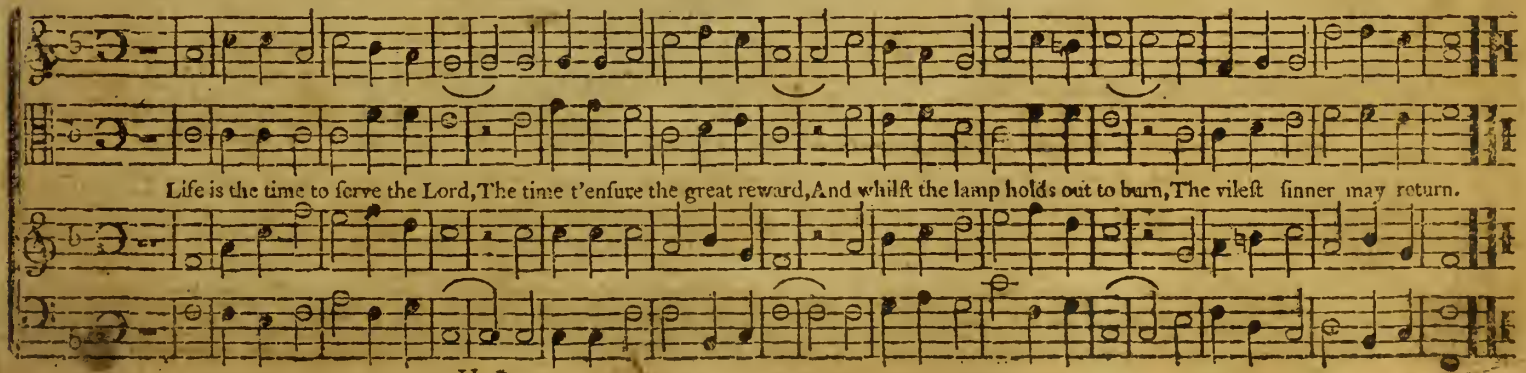
Ruſſia. L. M.



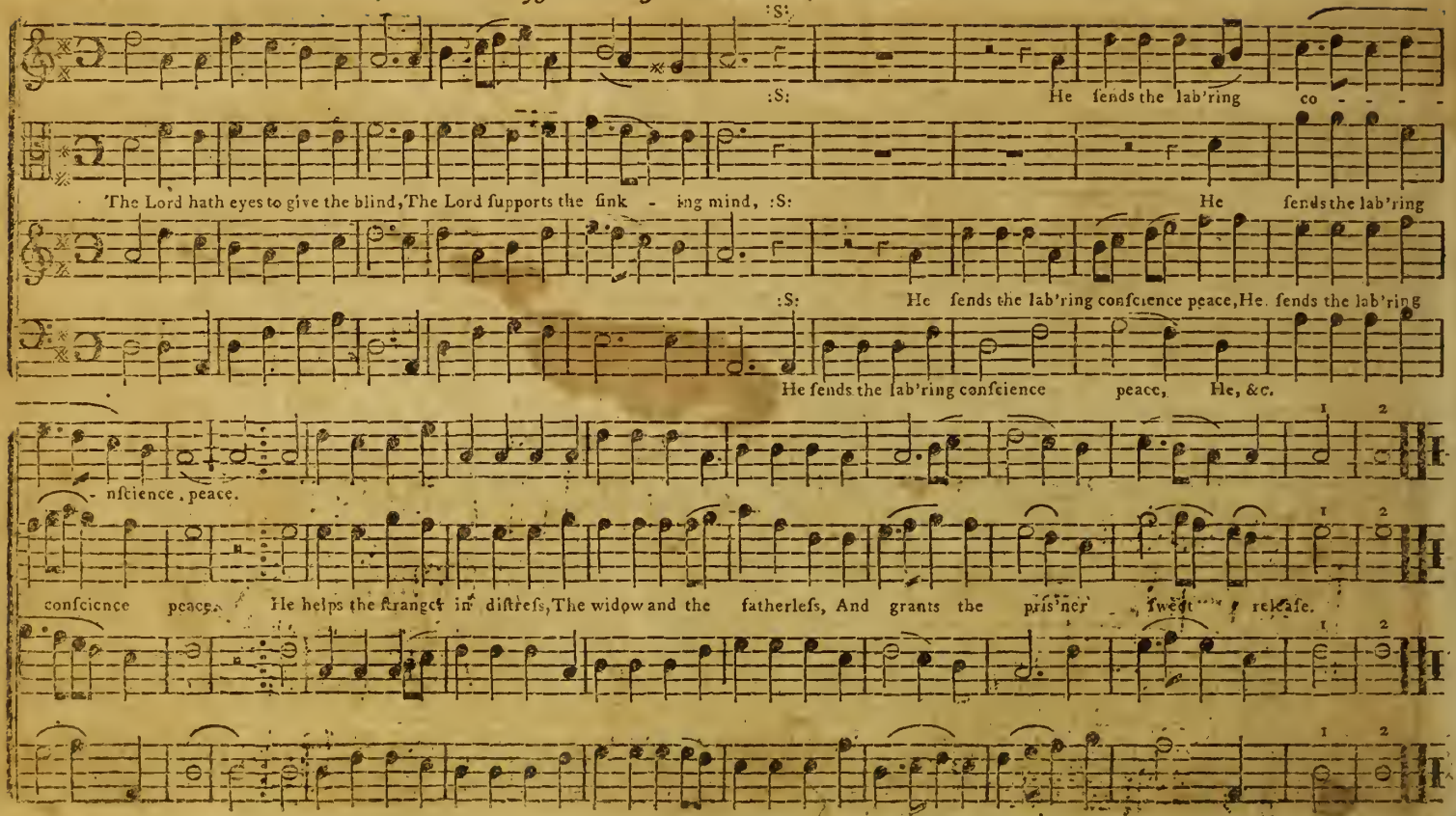
Ruſſia. Continued.

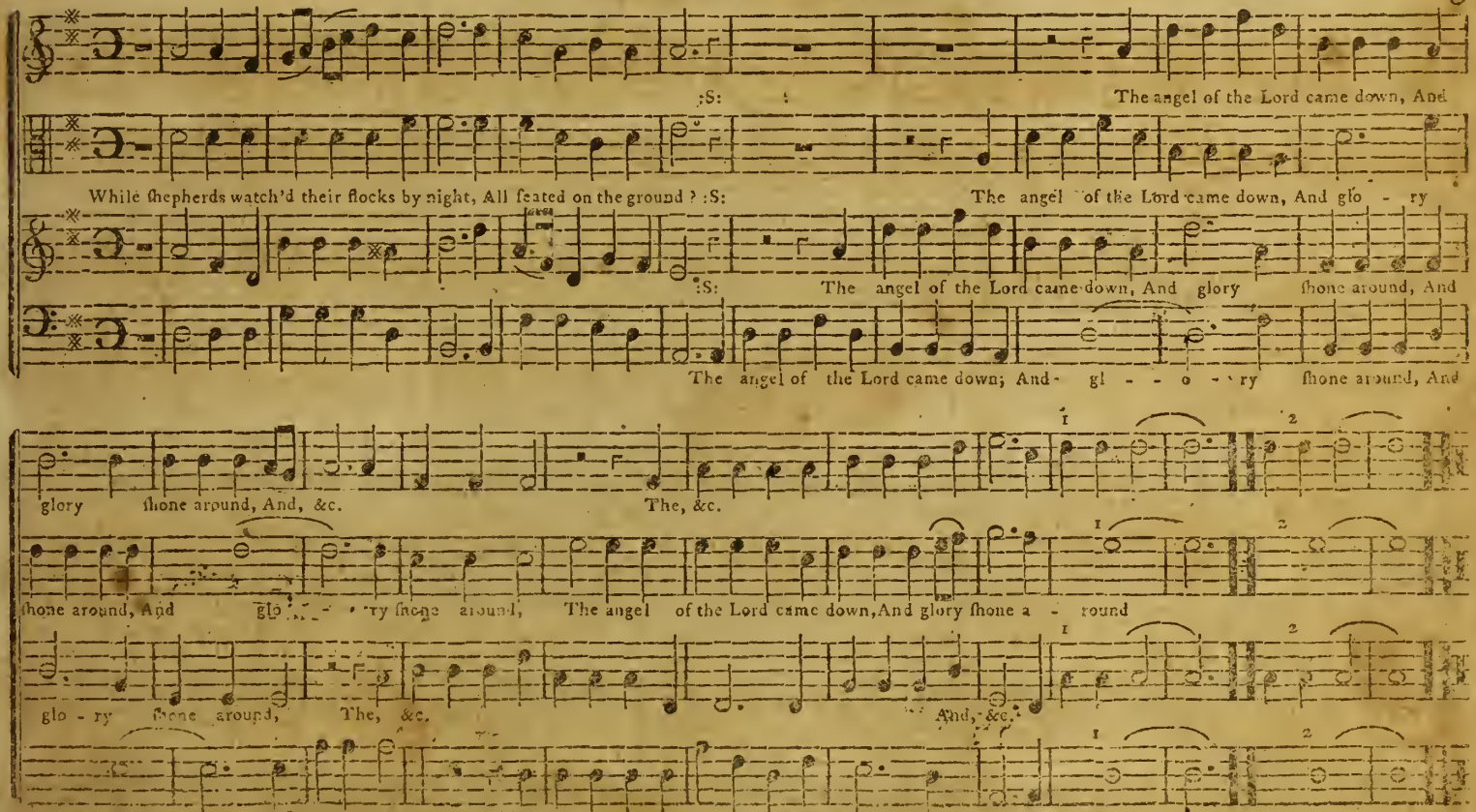


Wells. L. M.

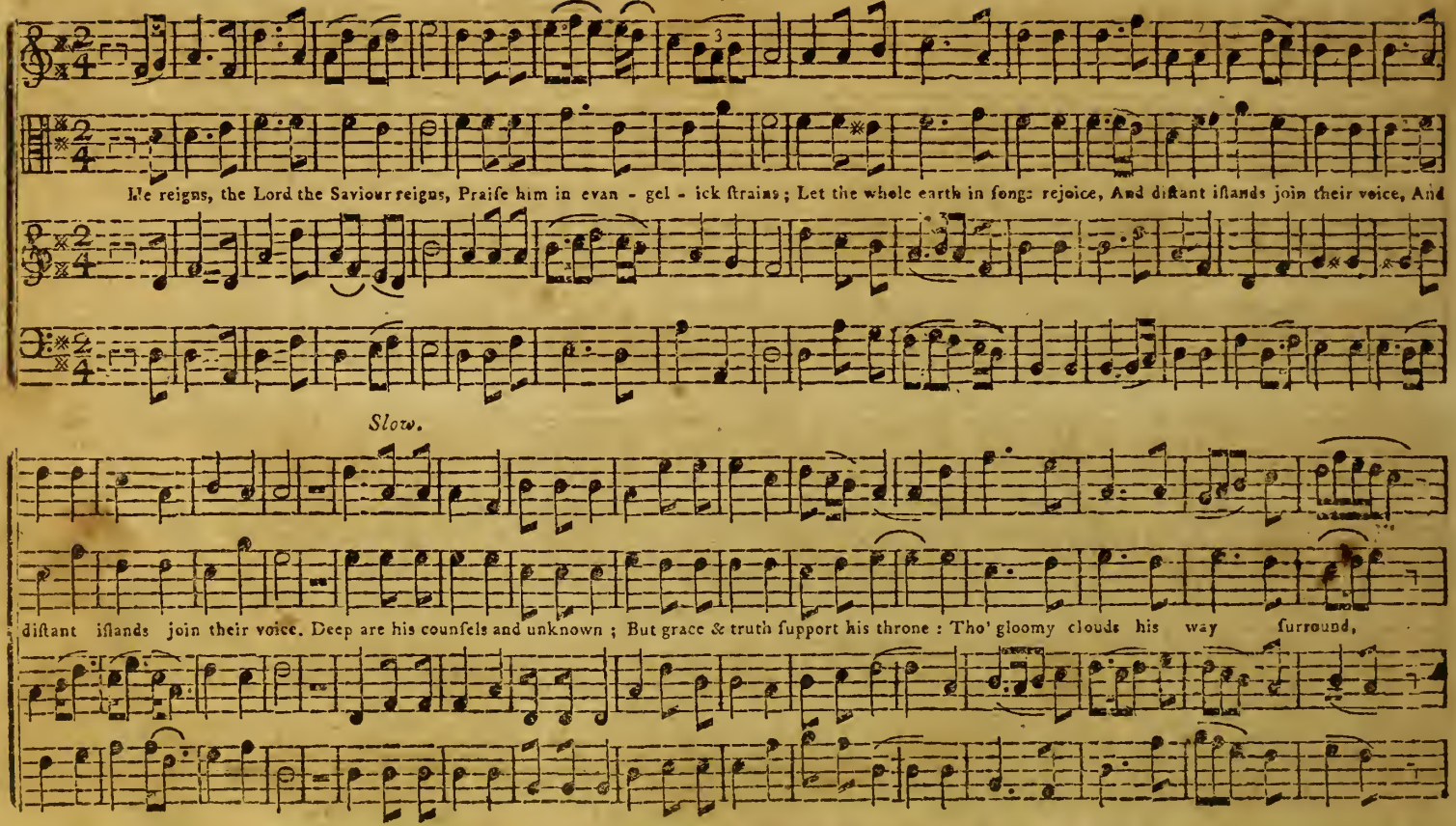


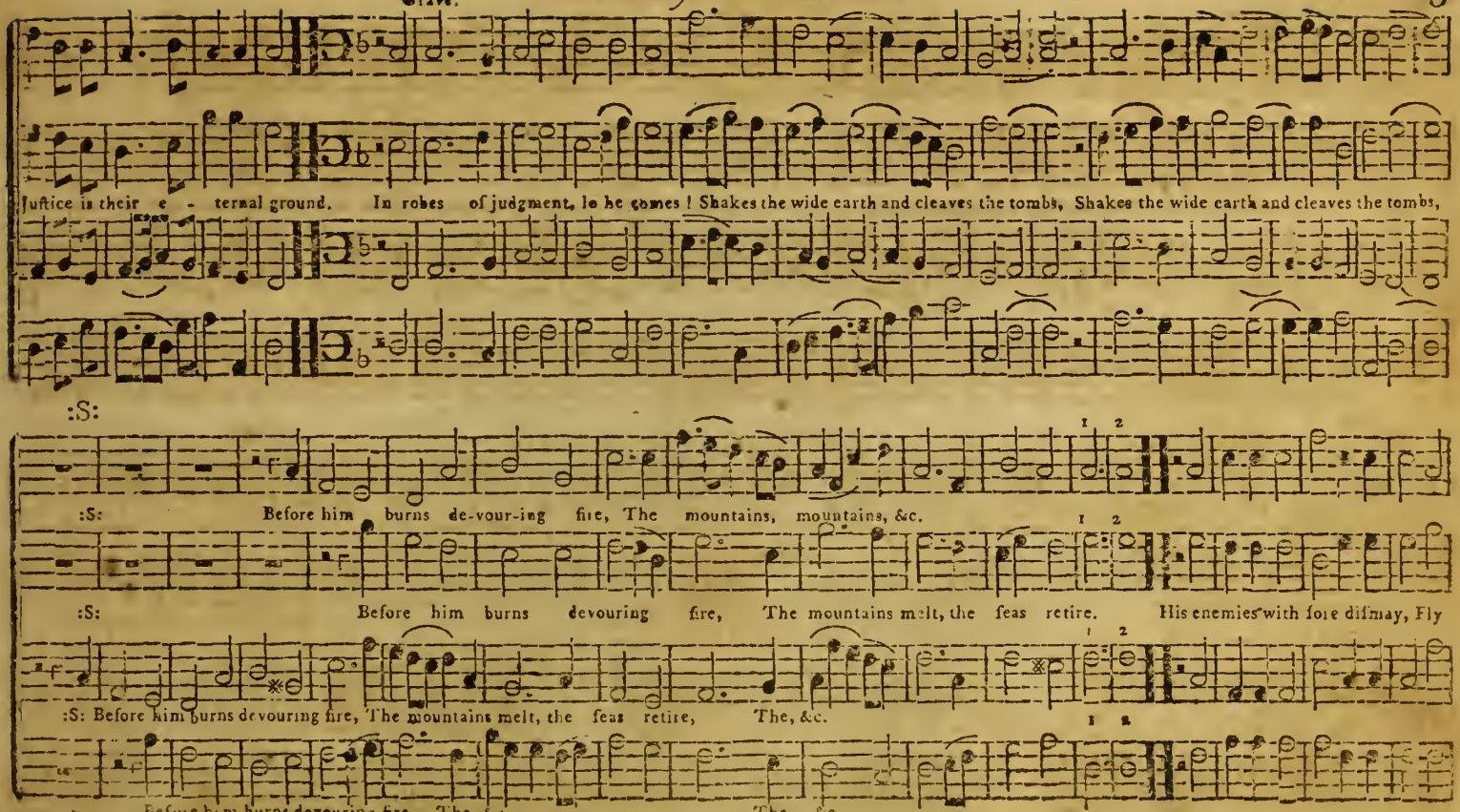
Fortyſixth Pſalm Tune. P. M.



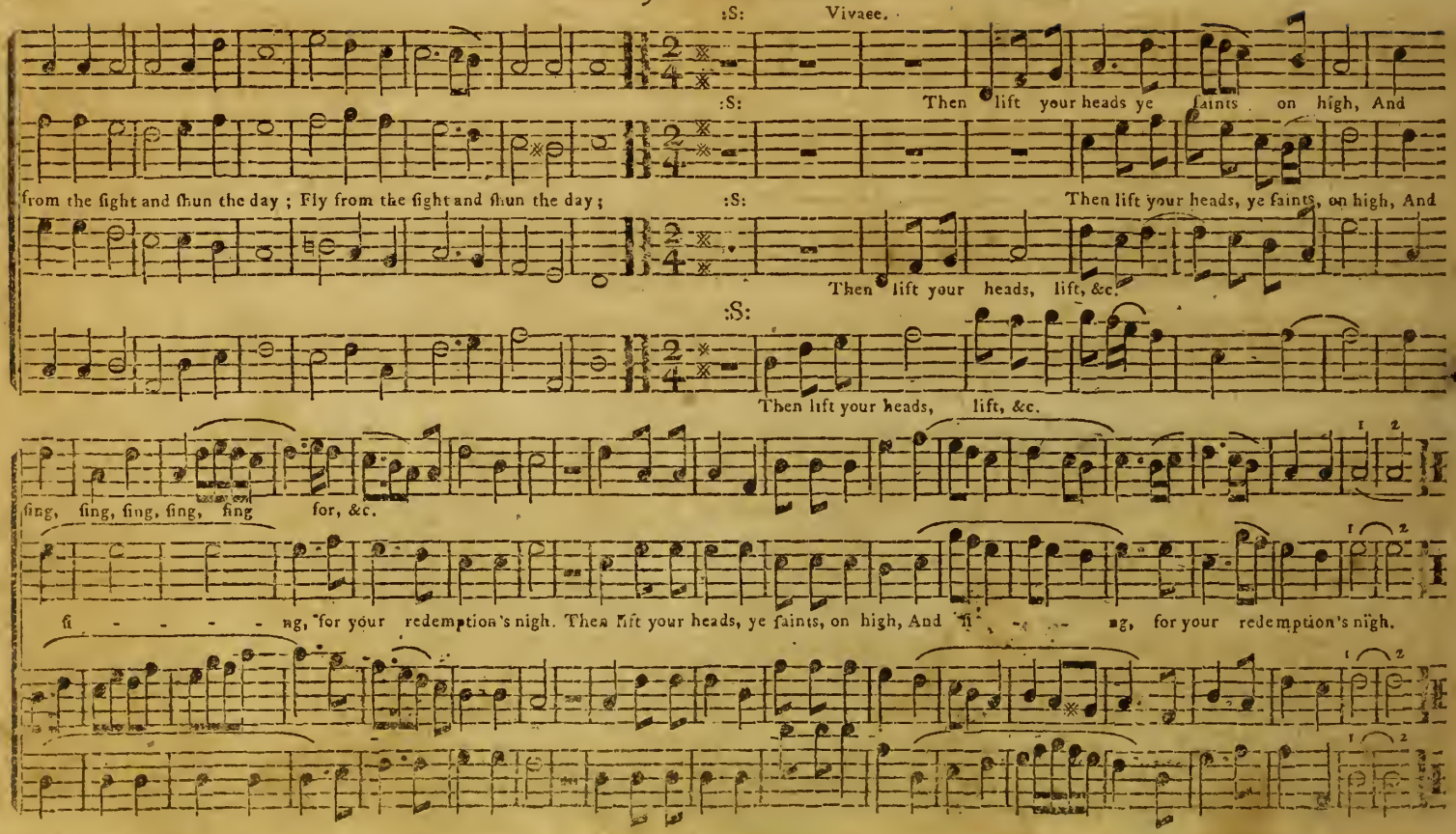

:S: The angel of the Lord came down, And
While ſhepherds watch'd their flocks by night, All ſeated on the ground ? :S: The angel of the Lord came down, And glo - ry
:S: The angel of the Lord came down, And glory ſhone around, And
The angel of the Lord came down; And - gl - - o - ry ſhone around, And
glory ſhone around, And, &c. The, &c.
ſhone around, And glo - ry ſhone around, The angel of the Lord came down, And glory ſhone a - round
glo - ry ſhone around, The, &c. And, &c.
glo - - ry ſhone around, The, &c. And, &c.

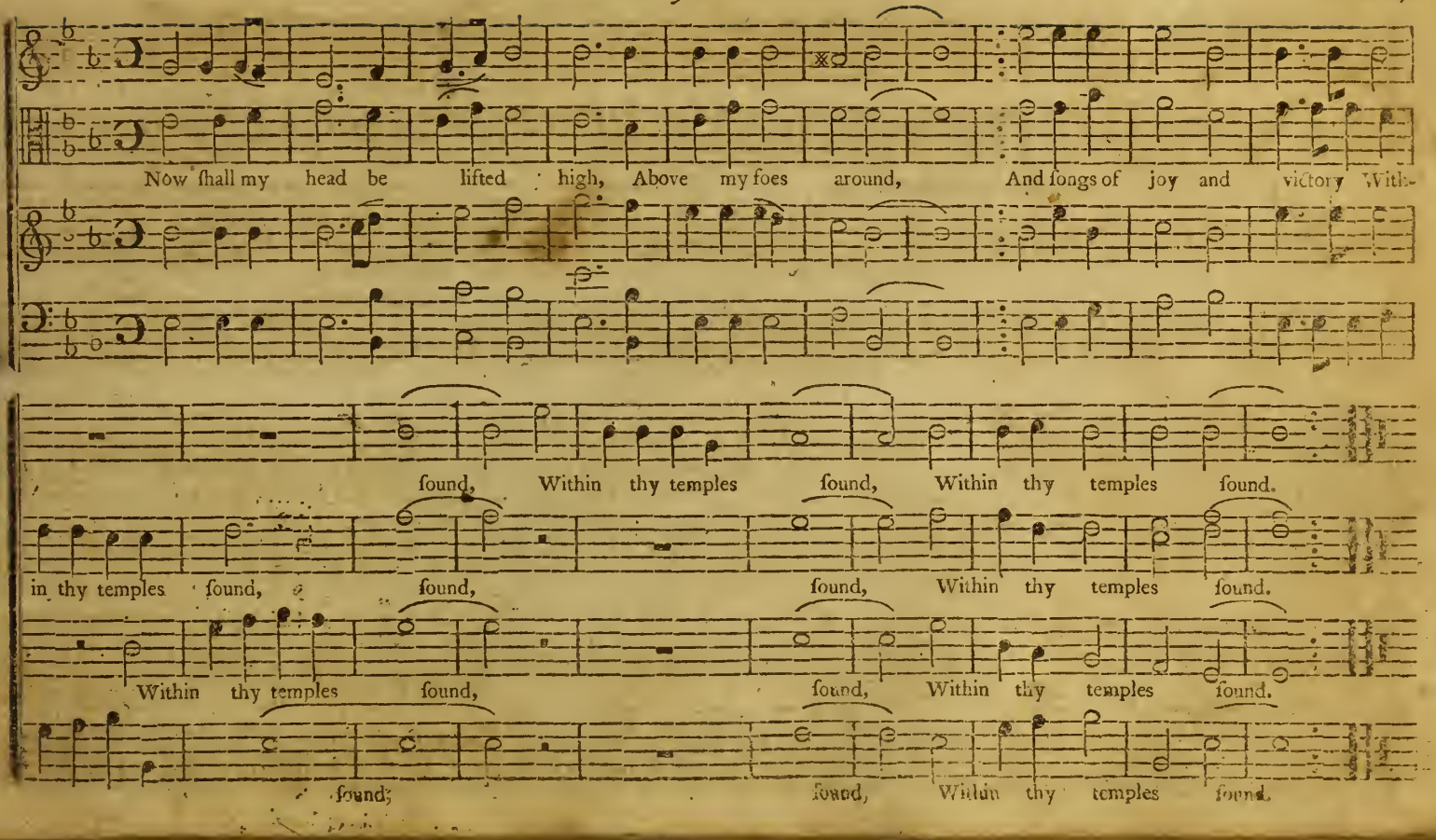
Victory. L. M.


He reigns, the Lord the Saviour reigns, Praiſe him in evan - gel - ick ſtrains; Let the whole earth in ſongs rejoice, And diſtant iſlands join their voice, And
Slow.
diſtant iſlands join their voice. Deep are his counſels and unknown; But grace & truth ſupport his throne: Tho' gloomy clouds his way furround,

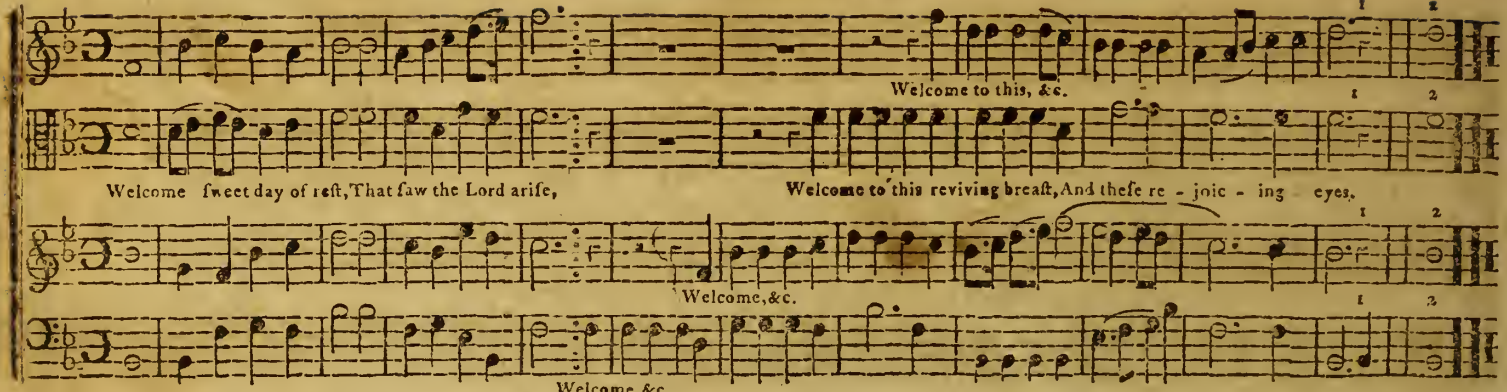

Grave.
Juſtice is their e - ternal ground. In robes of judgment, lo he comes! Shakes the wide earth and cleaves the tombs, Shakes the wide earth and cleaves the tombs,
:S:
:S: Before him burns de-vour-ing fire, The mountains, mountains, &c.
:S: Before him burns devouring fire, The mountains melt, the ſeas retire. His enemies with ſore diſmay, Fly
:S: Before him burns devouring fire, The mountains melt, the ſeas retire, The, &c.
Before him burns devouring fire, The, &c. The, &c,

Victory. Continued.

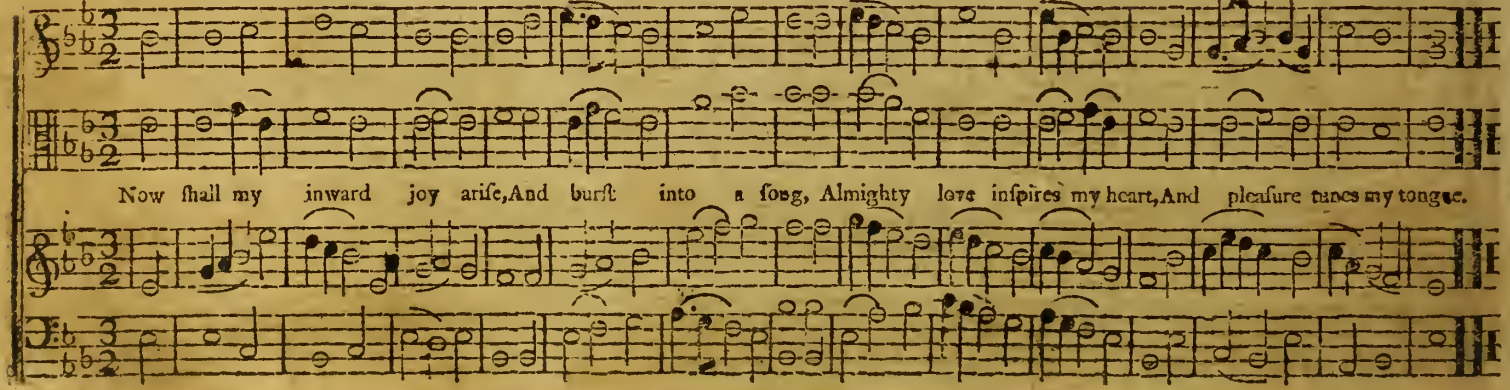


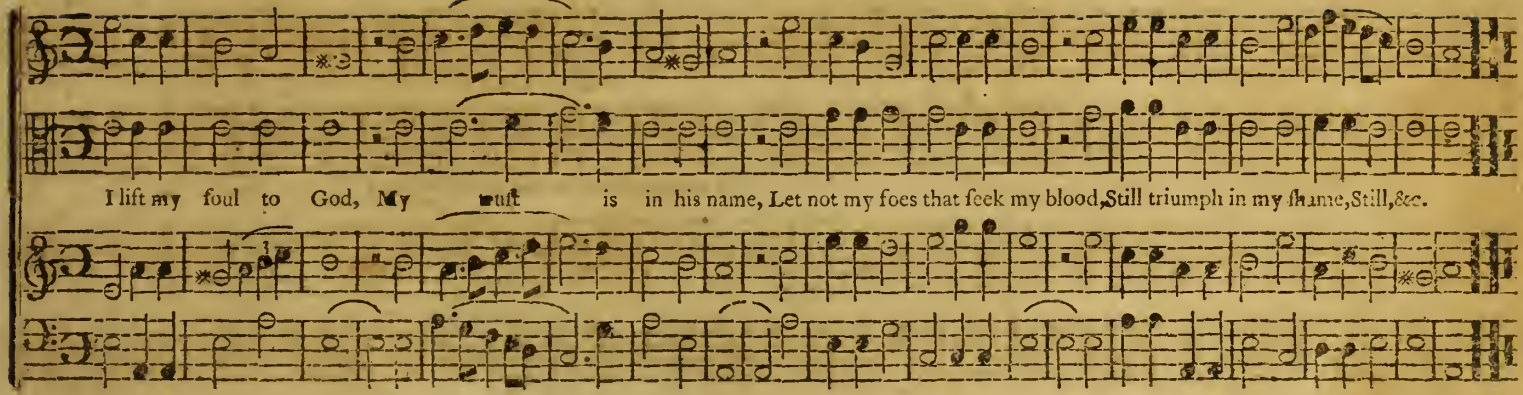

Now shall my head be lifted high, Above my foes around, And songs of joy and victory With-
found, Within thy temples found, Within thy temples found.
in thy temples found, found, found, Within thy temples found.
Within thy temples found, found, Within thy temples found.
found; found, Within thy temples found.

Lisbon. S. M.

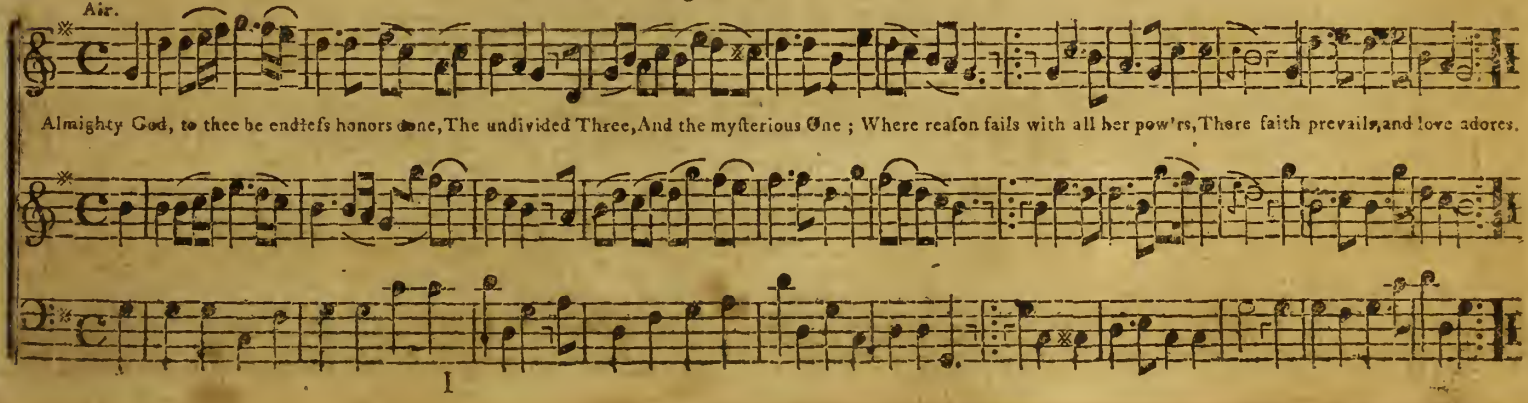


Africa. C. M.

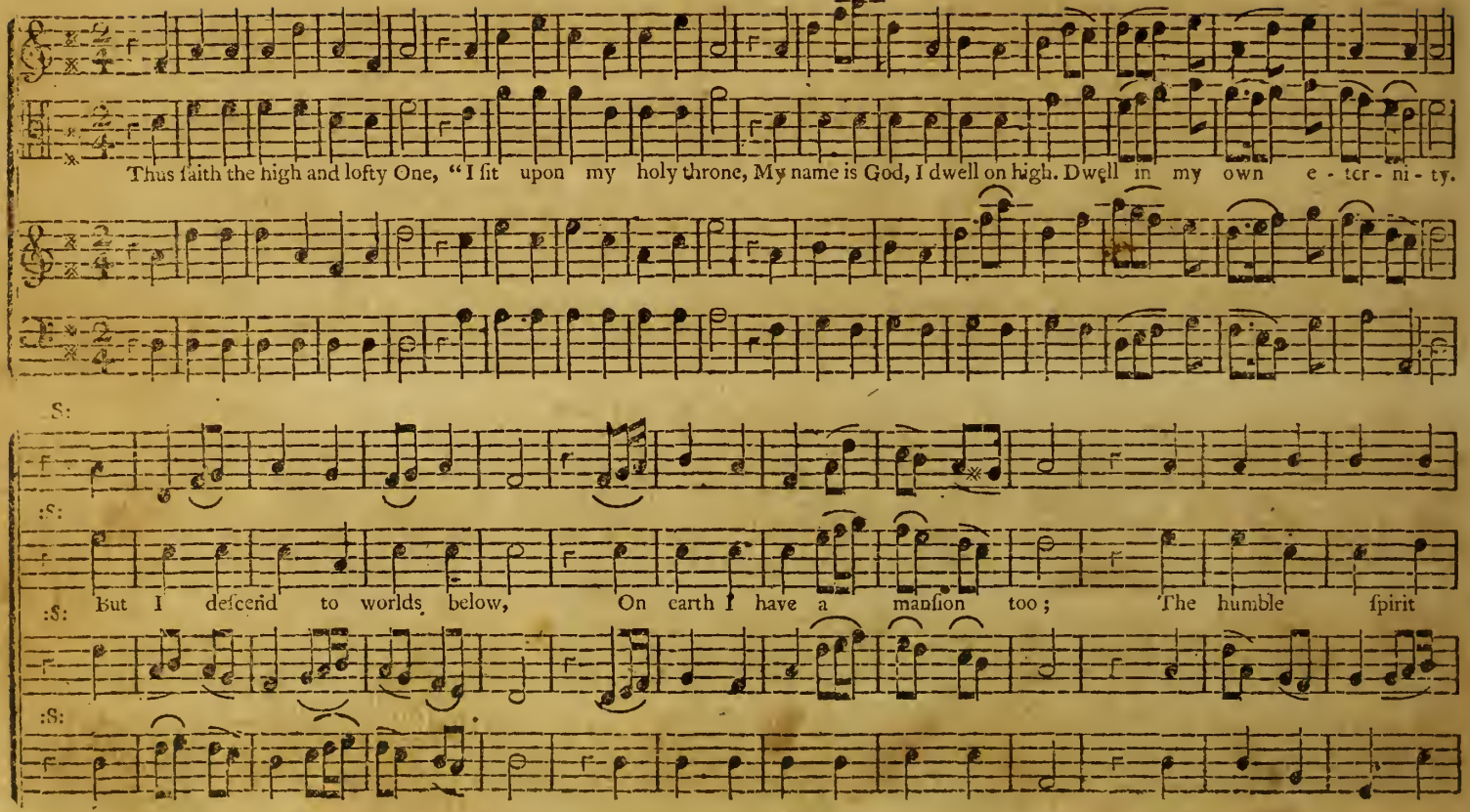


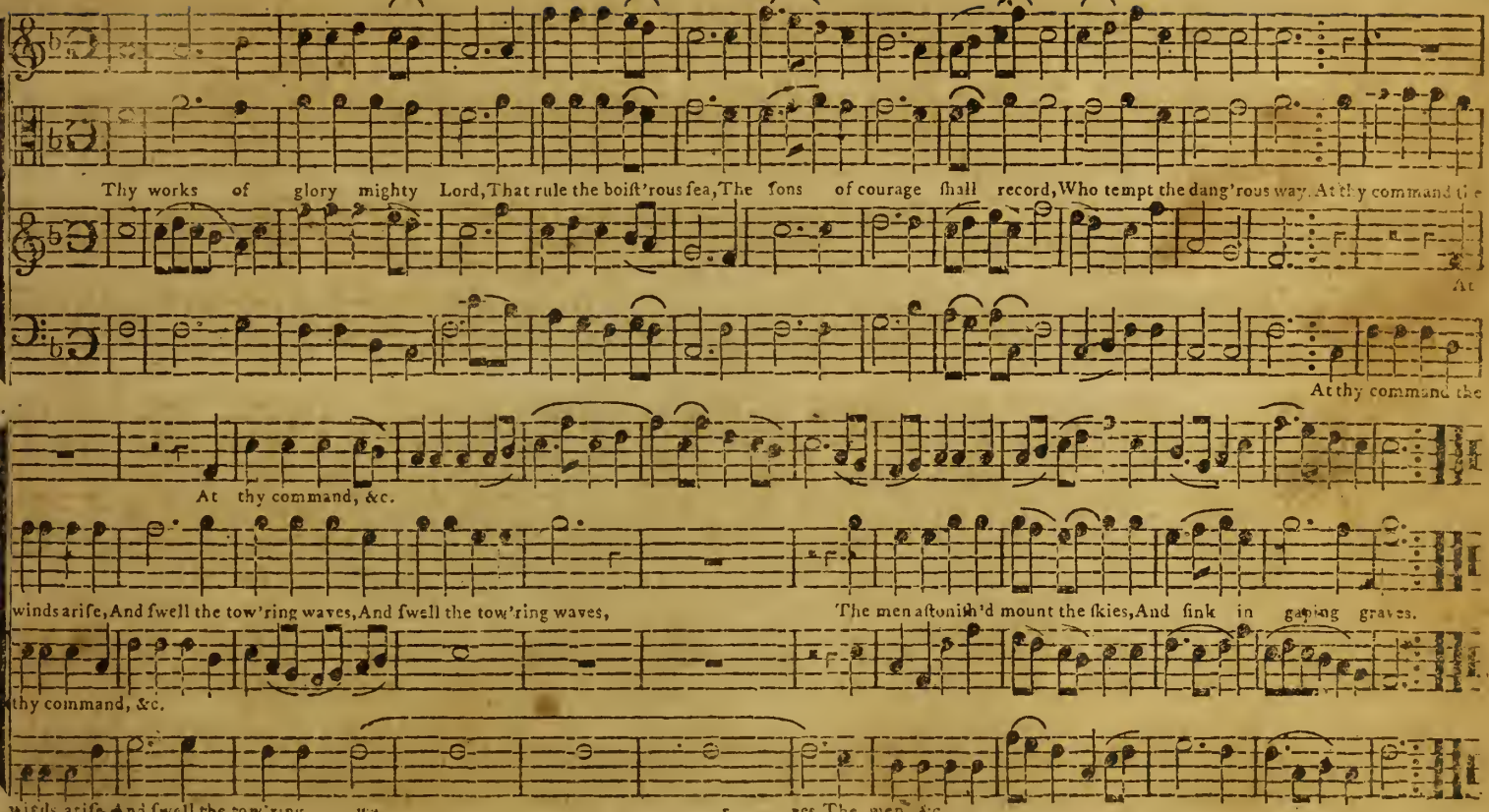

I lift my ſoul to God, My truſt is in his name, Let not my foes that ſeek my blood, Still triumph in my ſhame, Still, &c.

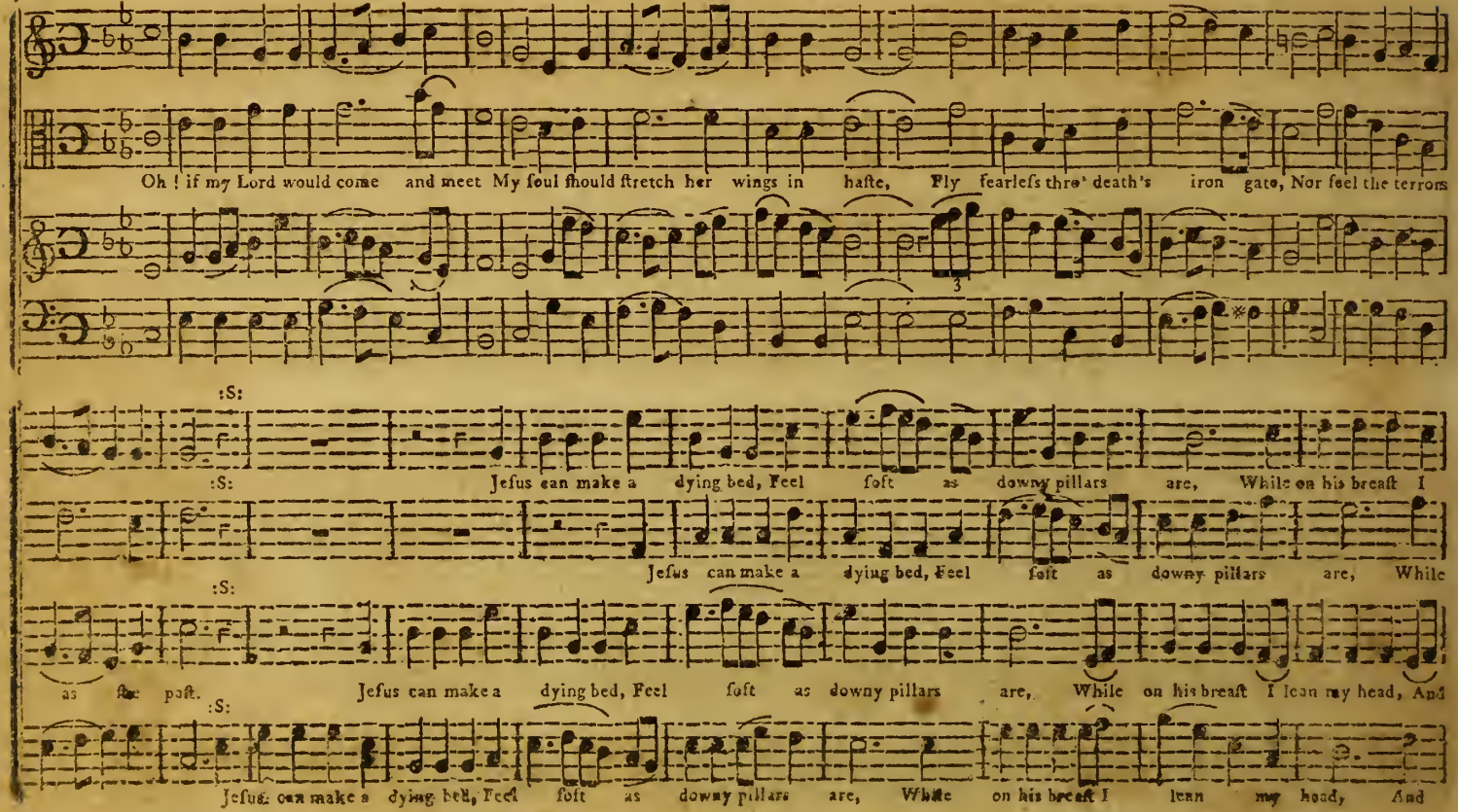
Weſtford. P. M.

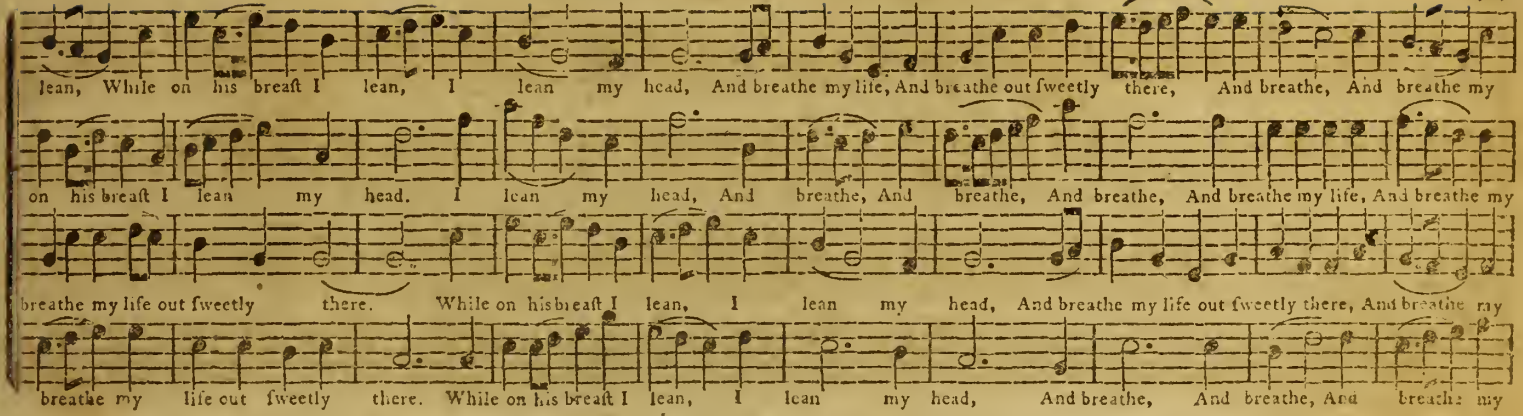

Air.
Almighty God, to thee be endleſs honors done, The undivided Three, And the myſterious One ; Where reaſon fails with all her pow'rs, There faith prevails, and love adores.

Peterſburgh. L. M.

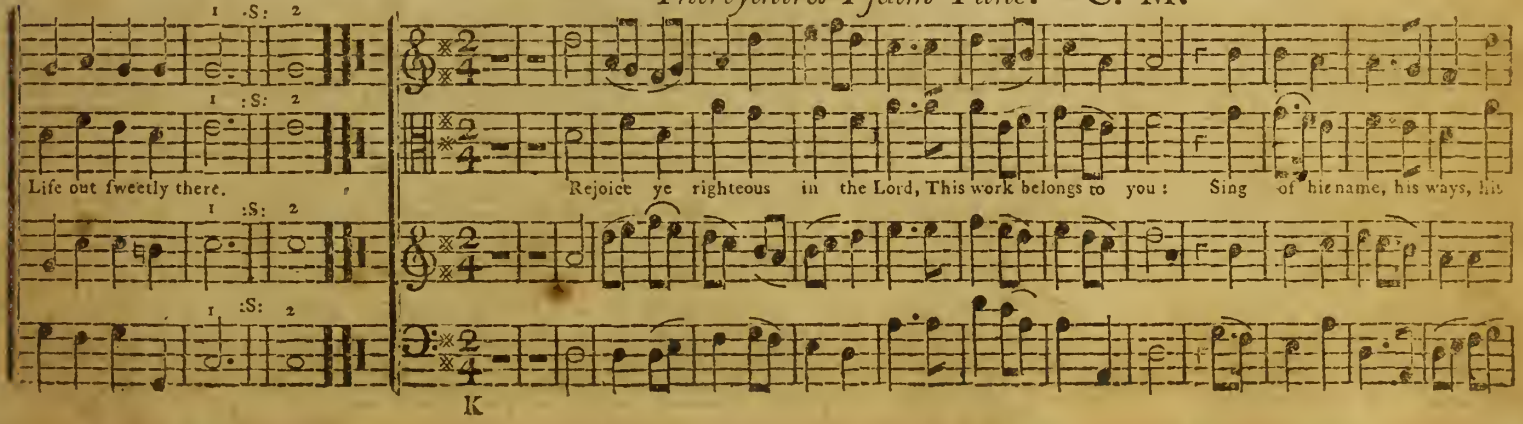


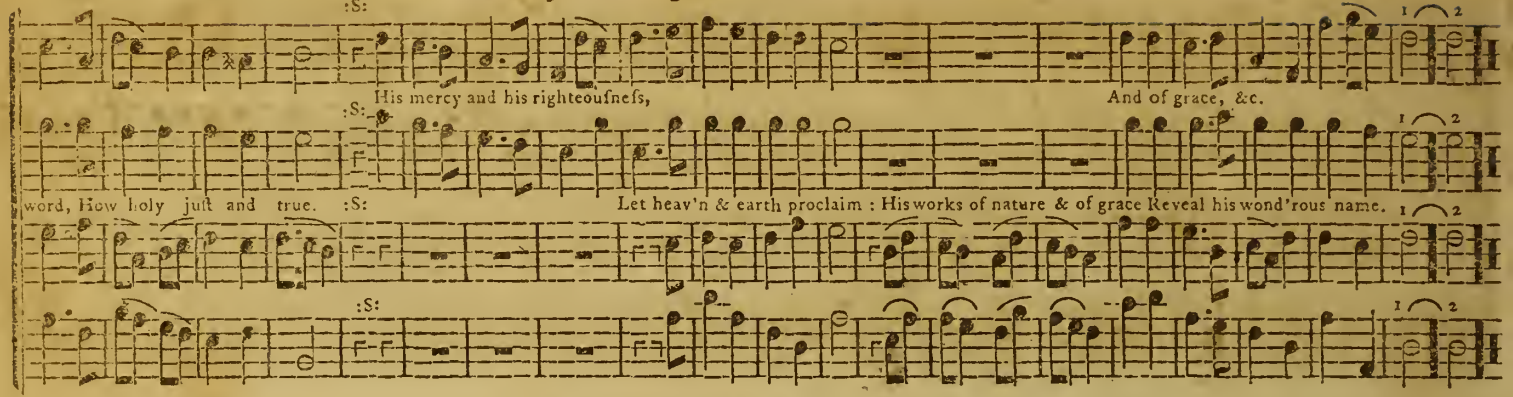

Thy works of glory mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the
At
At thy command the
At thy command, &c.
winds arise, And swell the tow'ring waves, And swell the tow'ring waves,
The men astonish'd mount the skies, And sink in gaping graves.
thy command, &c.
winds arise, And swell the tow'ring wa - - - - - ves, The men, &c.


Oh ! if my Lord would come and meet My ſoul ſhould ſtretch her wings in haſte, Fly fearleſs thro' death's iron gate, Nor feel the terrors
:S:
:S: Jeſus can make a dying bed, Feel ſoft as downy pillars are, While on his breaſt I
Jeſus can make a dying bed, Feel ſoft as downy pillars are, While
:S:
as the paſt. Jeſus can make a dying bed, Feel ſoft as downy pillars are, While on his breaſt I lean my head, And
:S:
Jeſus can make a dying bed, Feel ſoft as downy pillars are, While on his breaſt I lean my head, And

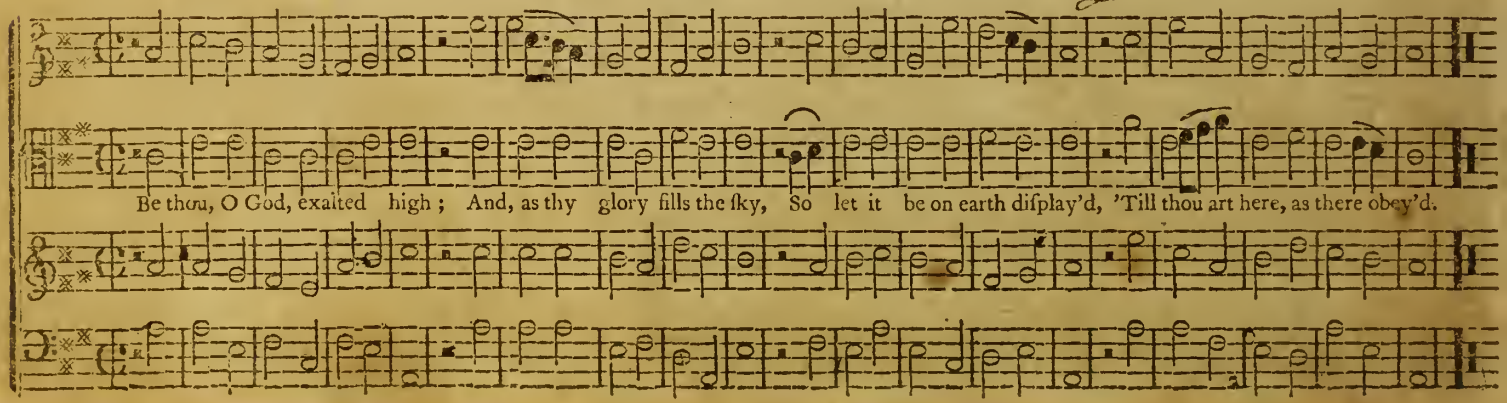


Thirtythird Pſalm Tune. C. M.

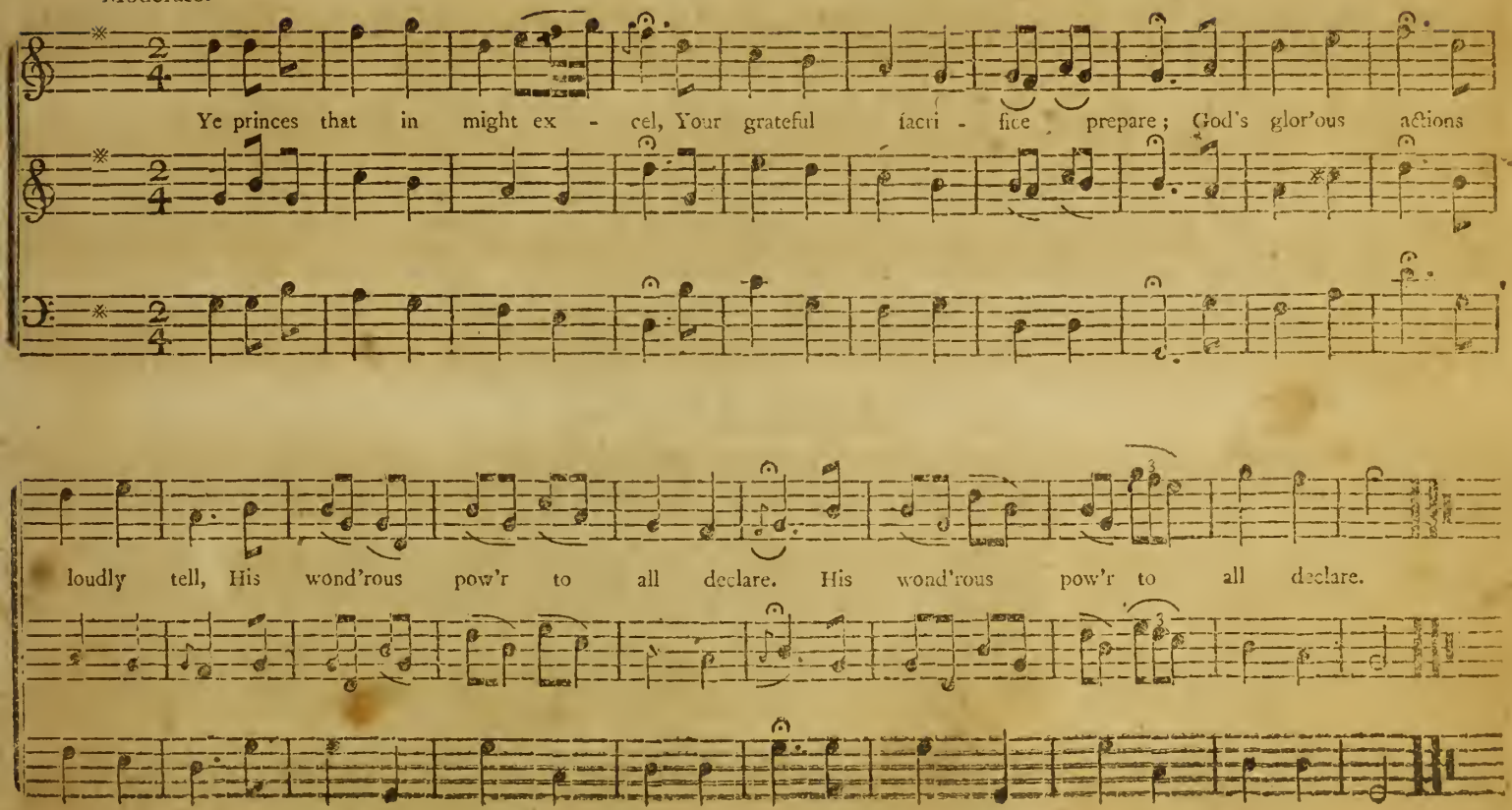




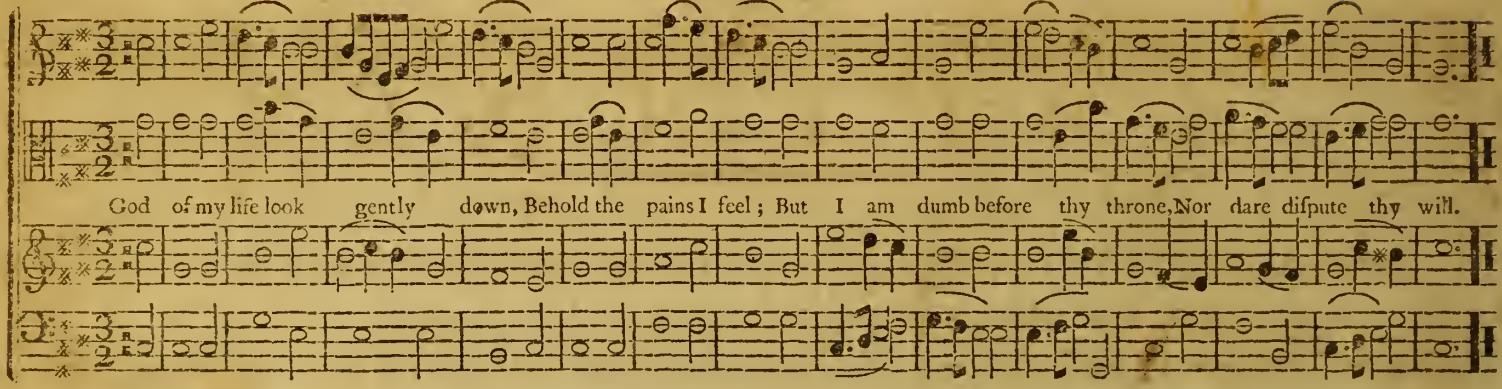
Old Hundred. L. M.



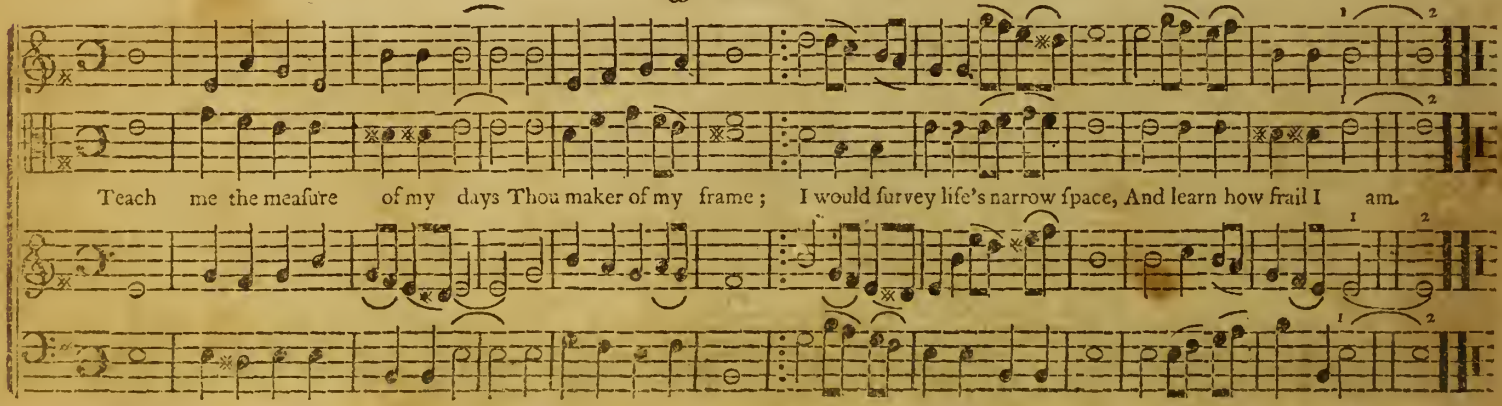
Moderato.


Ye princes that in might ex - cel, Your grateful ſacri - fice prepare; God's glor'ous actions
loudly tell, His wond'rous pow'r to all declare. His wond'rous pow'r to all declare.

Poland. C. M.



Suffield. C. M.



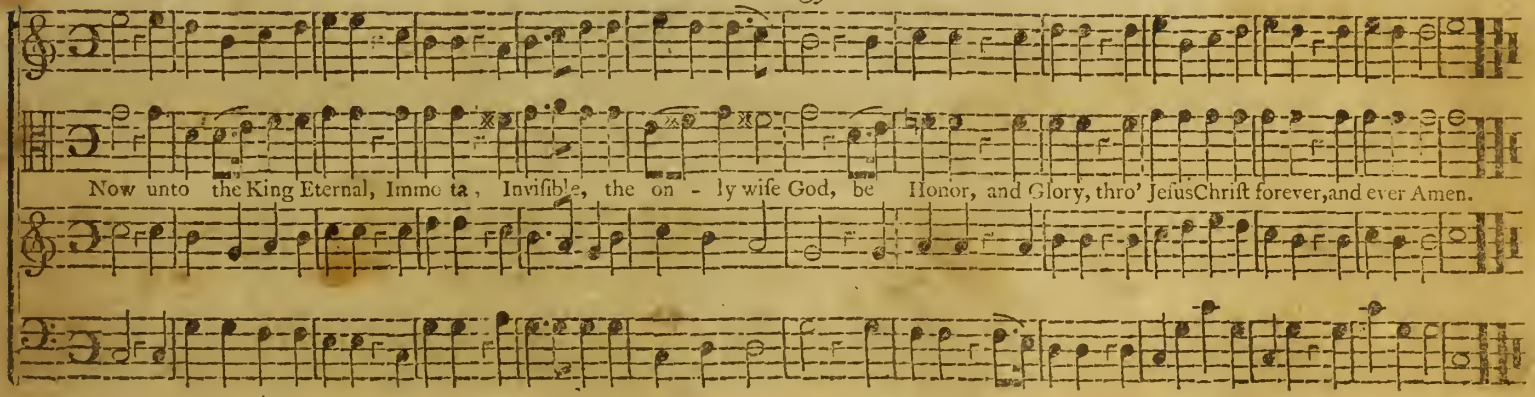
APPENDIX.

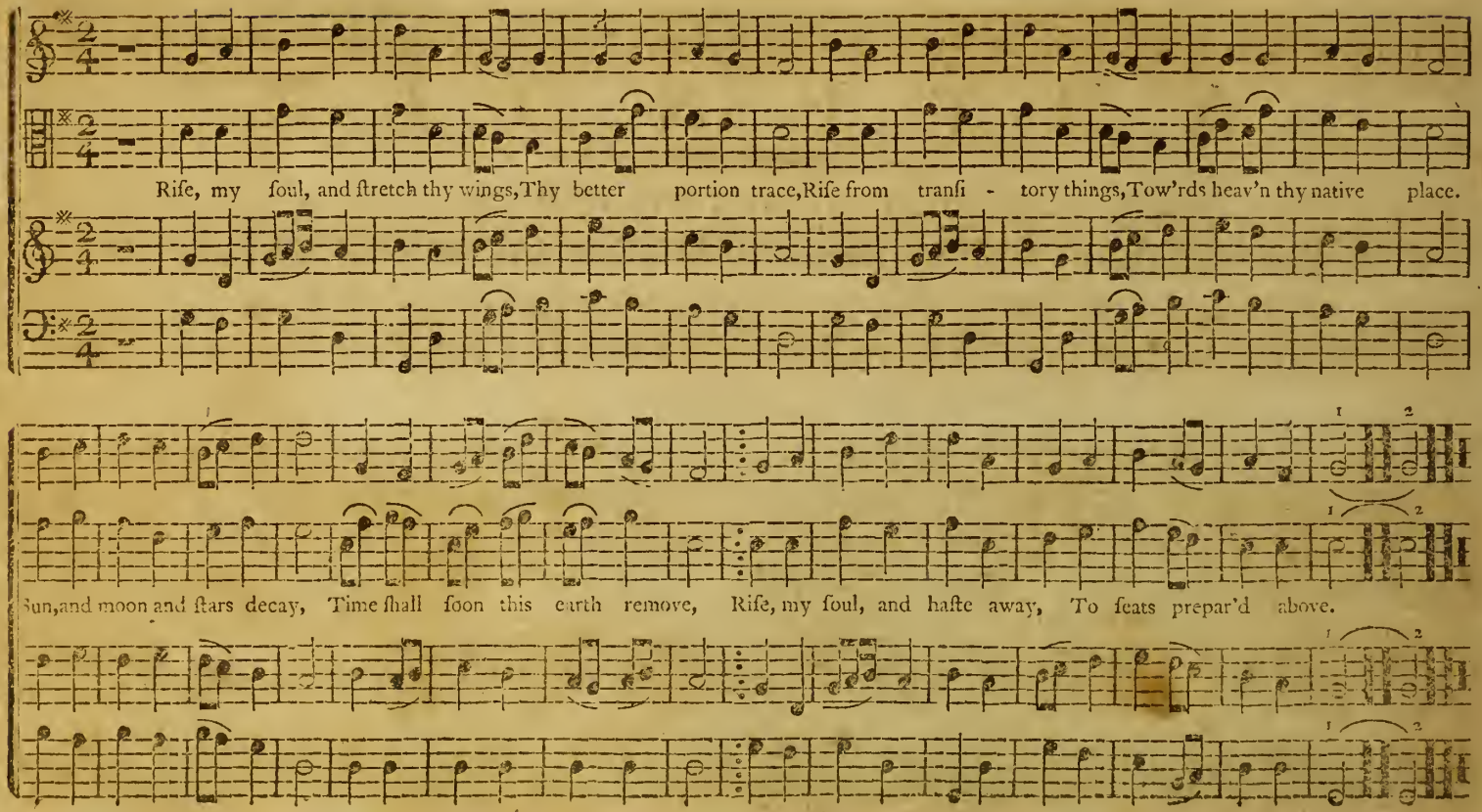
CONTAINING,

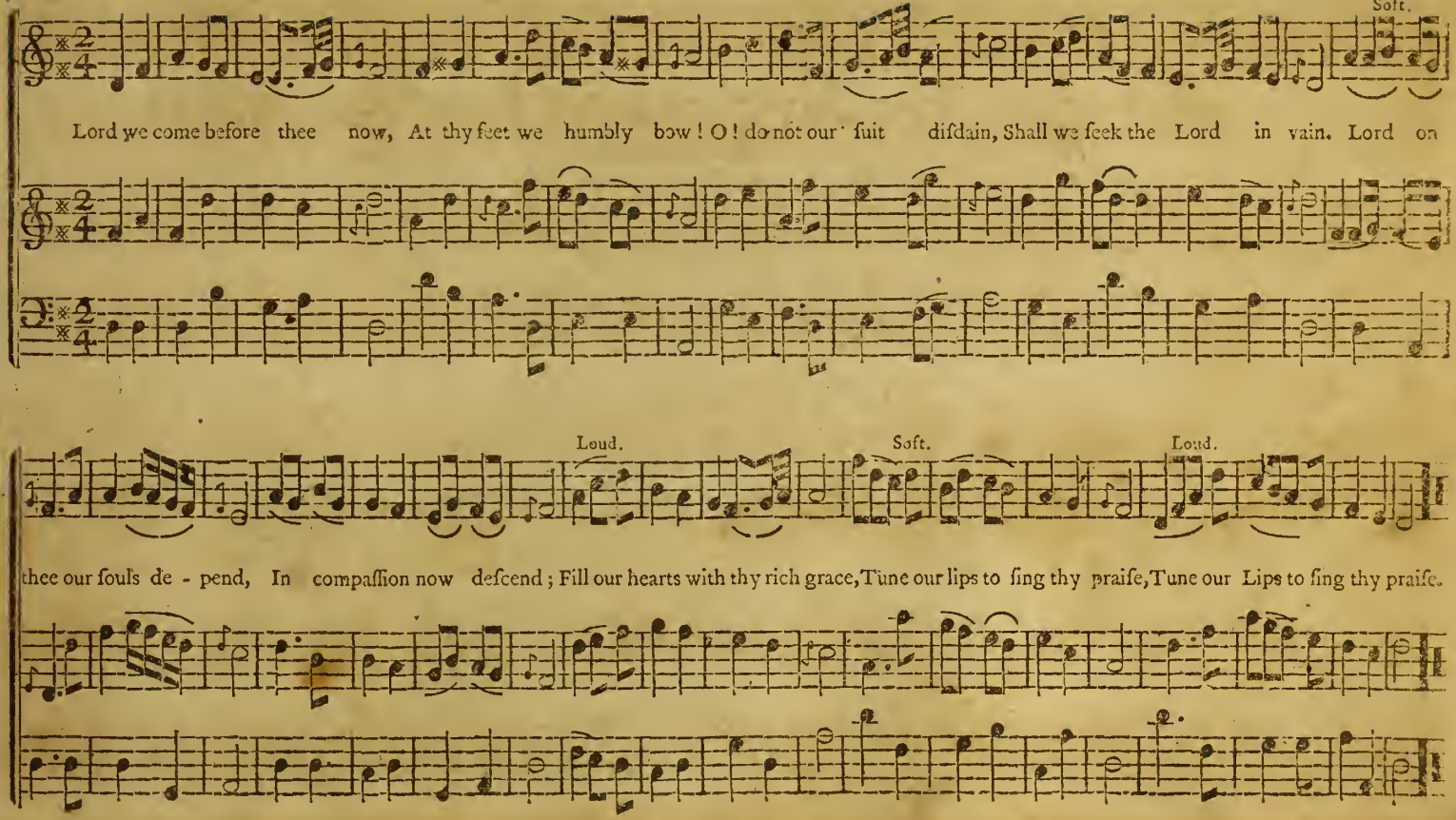
A Number of PSALM TUNES, and other PIECES of SACRED VOCAL MUSICK.

Several of which were compoſed by eminent European Authors.

Doxology.

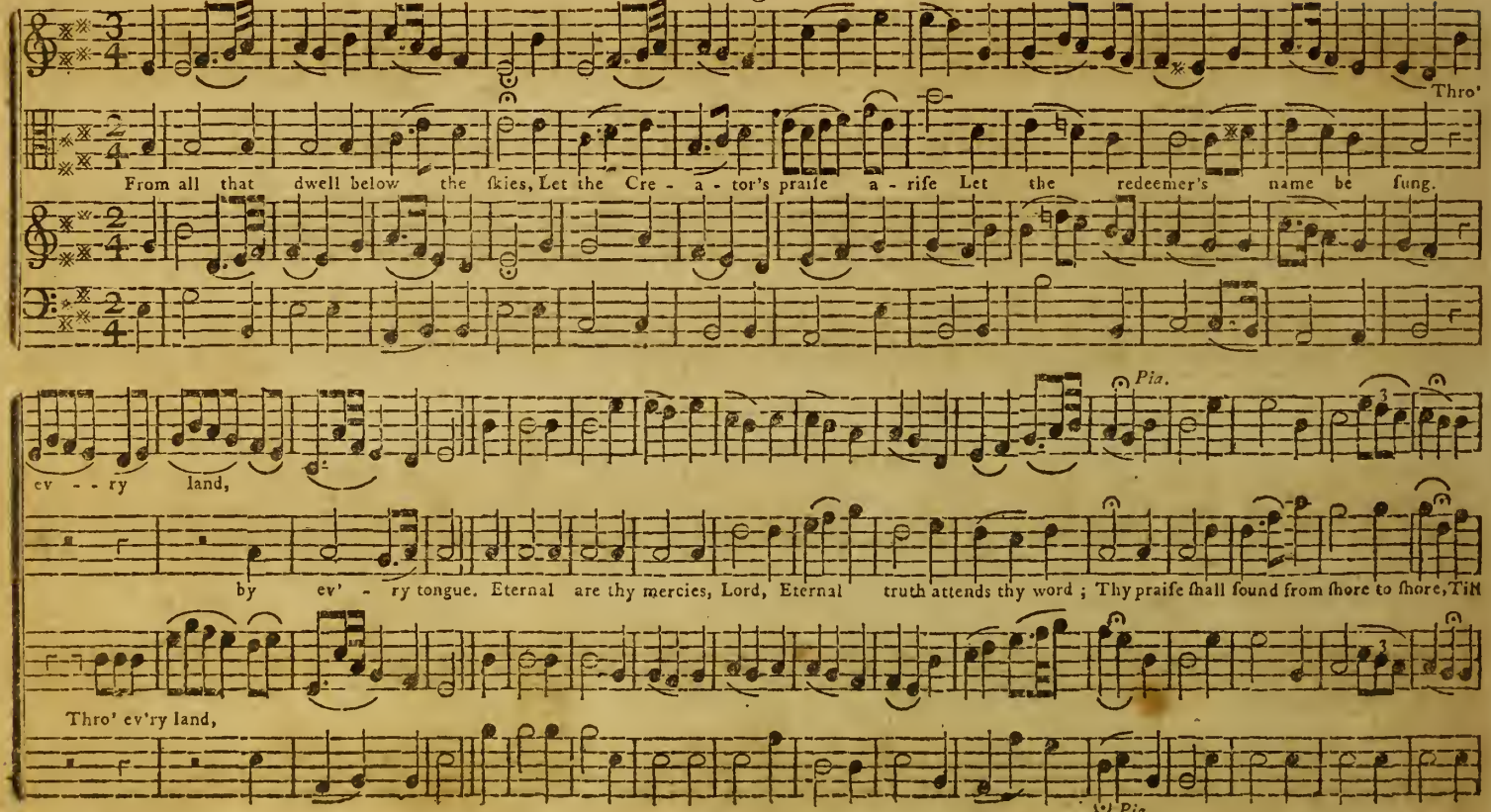


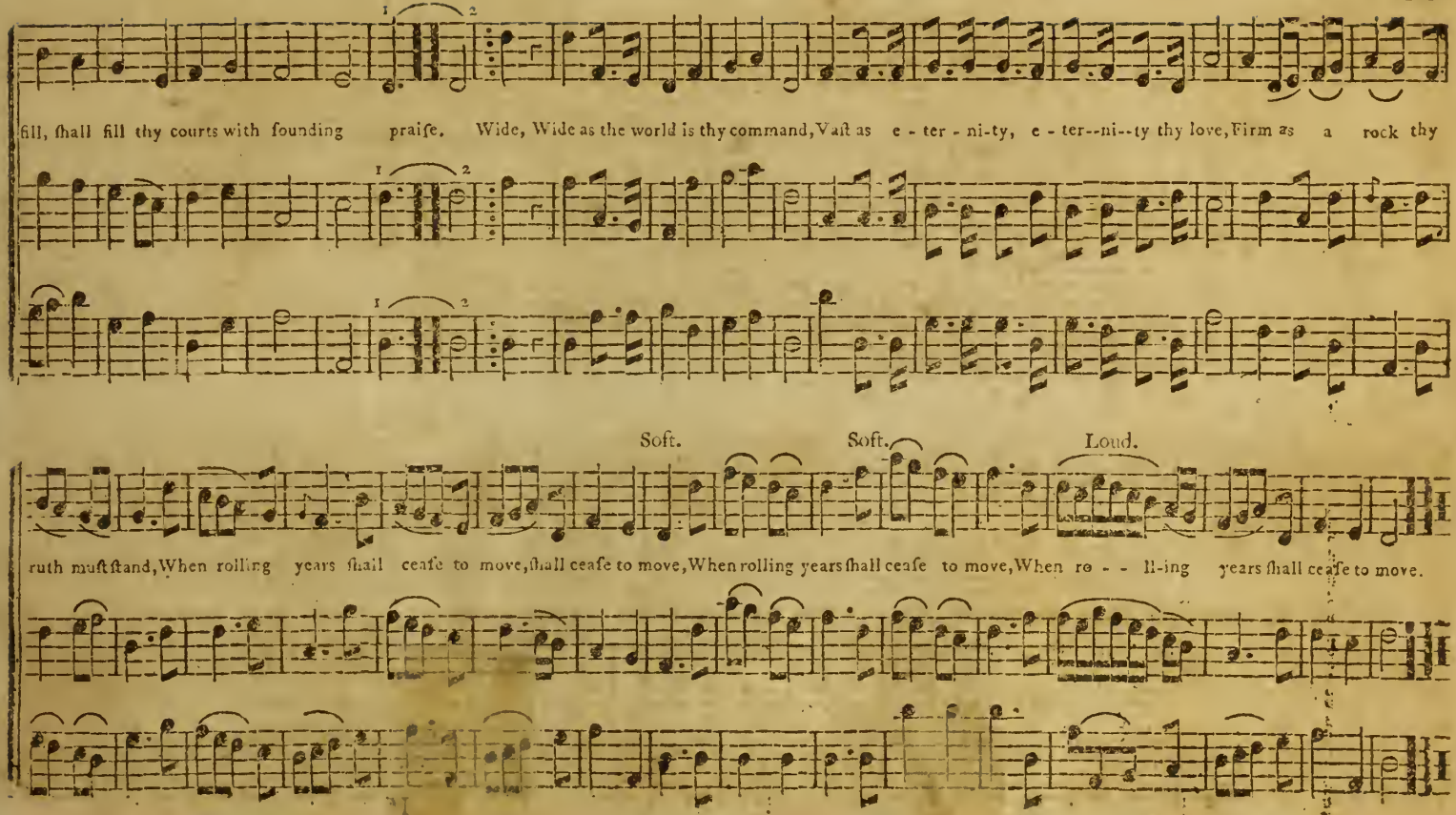

Riſe, my ſoul, and ſtretch thy wings, Thy better portion trace, Riſe from tranſi - tory things, Tow'rds heav'n thy native place.
Sun, and moon and ſtars decay, Time ſhall ſoon this earth remove, Riſe, my ſoul, and haſte away, To ſeats prepar'd above.


Soft.
Lord we come before thee now, At thy feet we humbly bow! O! do not our suit disdain, Shall we seek the Lord in vain. Lord on
Loud.
Soft.
Loud.
thee our souls de - pend, In compassion now descend; Fill our hearts with thy rich grace, Tune our lips to sing thy praise, Tune our Lips to sing thy praise.

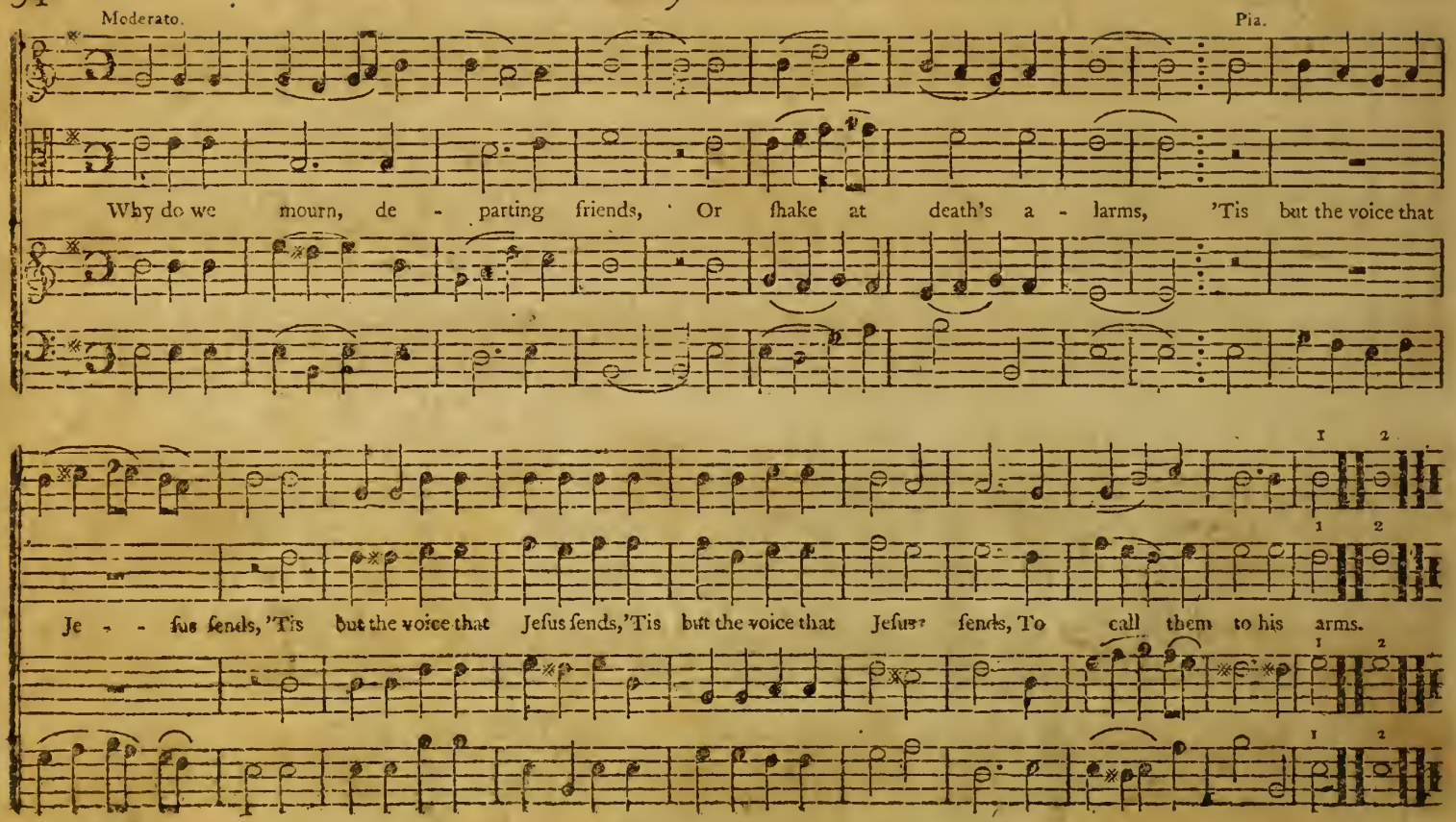
Andante.

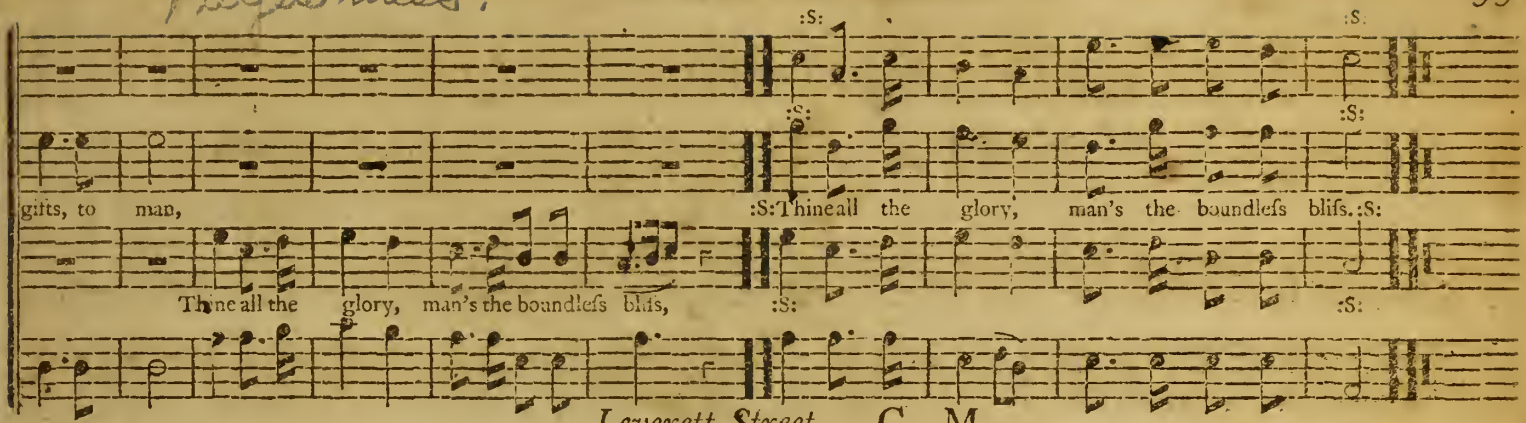
Denbeigh.



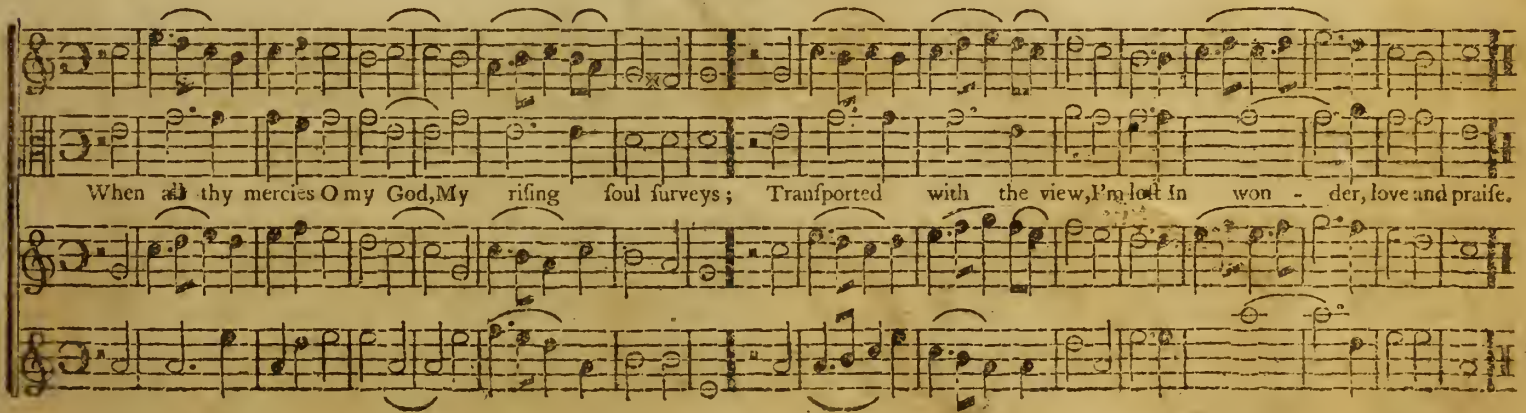

fill, ſhall fill thy courts with founding praiſe. Wide, Wide as the world is thy command, Vaſt as e - ter - ni-ty, e - ter--ni--ty thy love, Firm as a rock thy
Soft. Soft. Loud.
ruth muſt ſtand, When rolling years ſhall ceaſe to move, ſhall ceaſe to move, When rolling years ſhall ceaſe to move, When ro - - ll-ing years ſhall ceaſe to move.

Funeral Hymn. C. M.

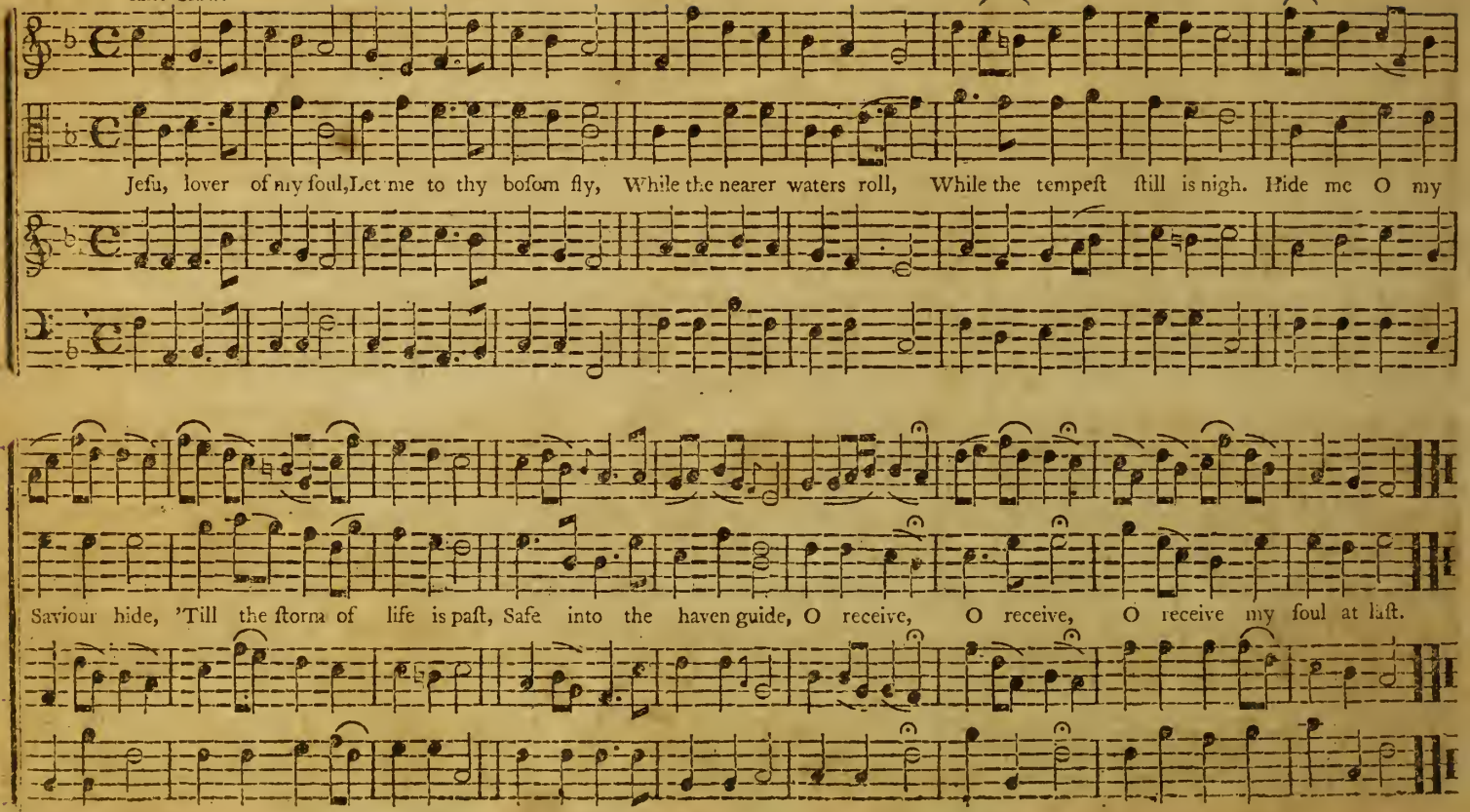


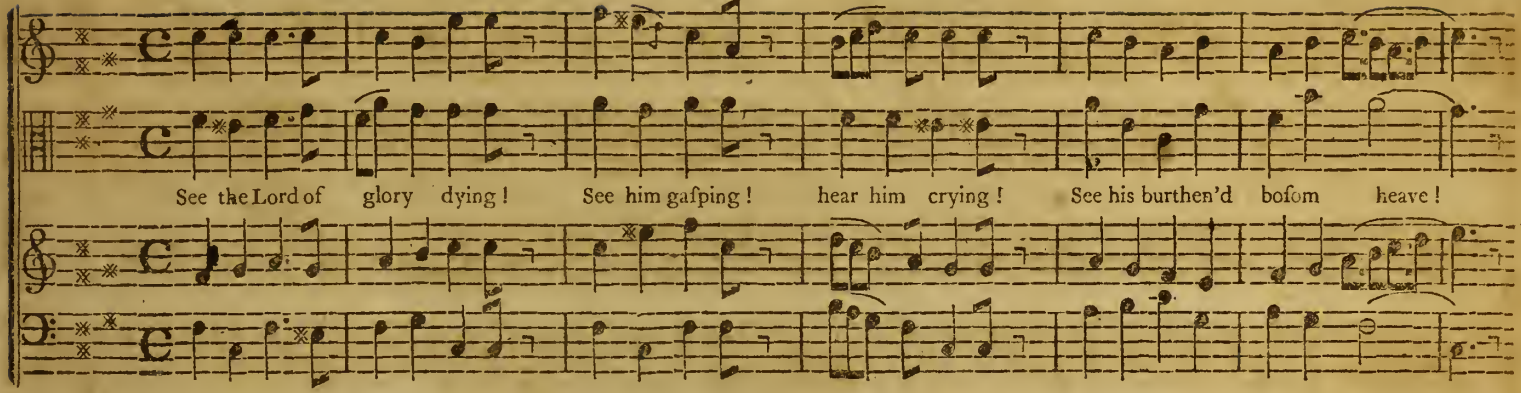


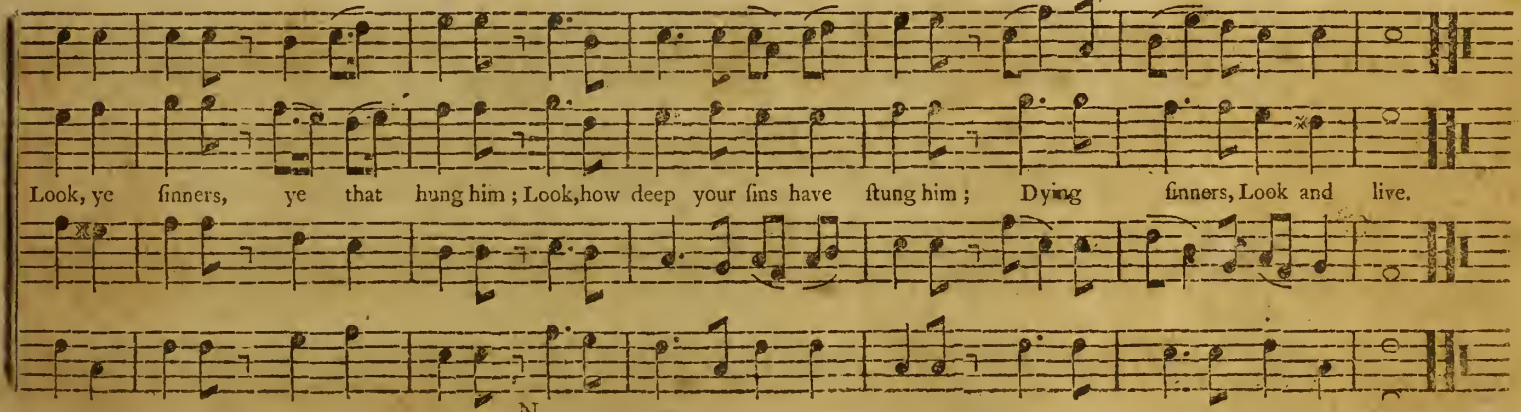
Leverett Street. C. M.



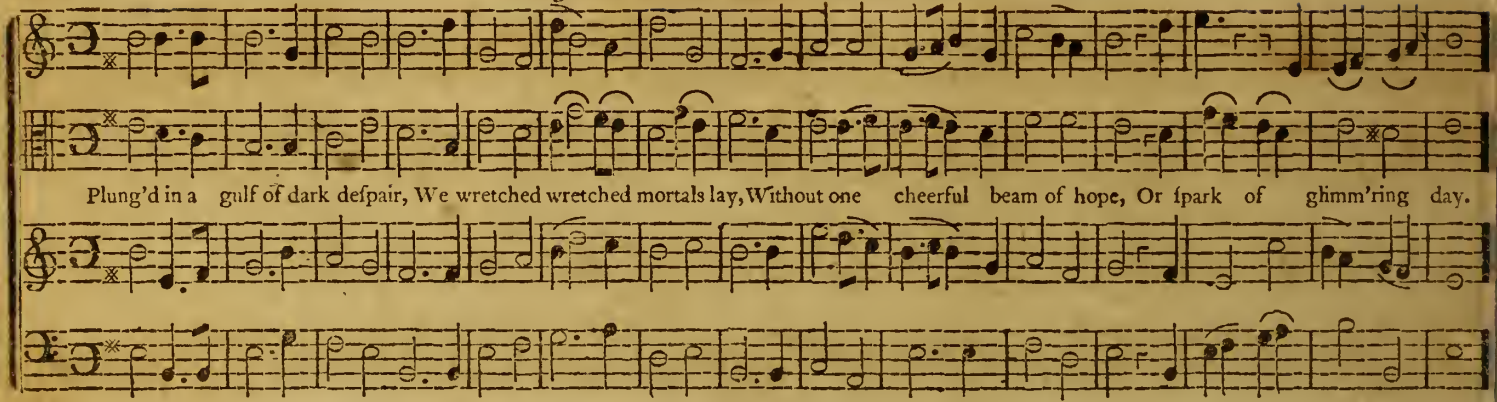
Air. Slow.


Jefu, lover of my ſoul, Let me to thy boſom fly, While the nearer waters roll, While the tempeſt ſtill is nigh. Hide me O my
Saviour hide, 'Till the ſtorm of life is paſt, Safe into the haven guide, O receive, O receive, O receive my ſoul at laſt.

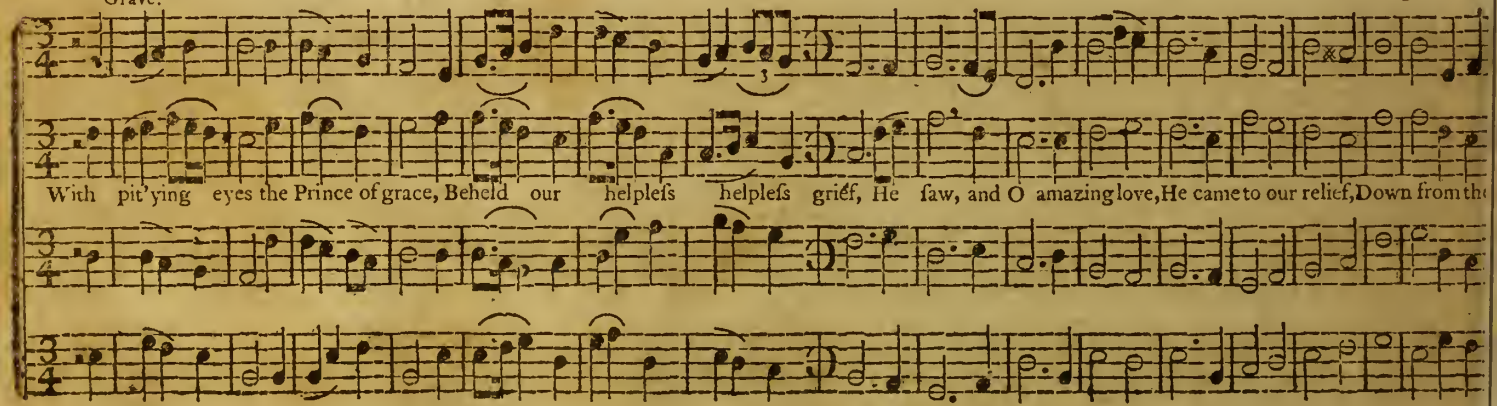

See the Lord of glory dying! See him gaſping! hear him crying! See his burthen'd boſom heave!

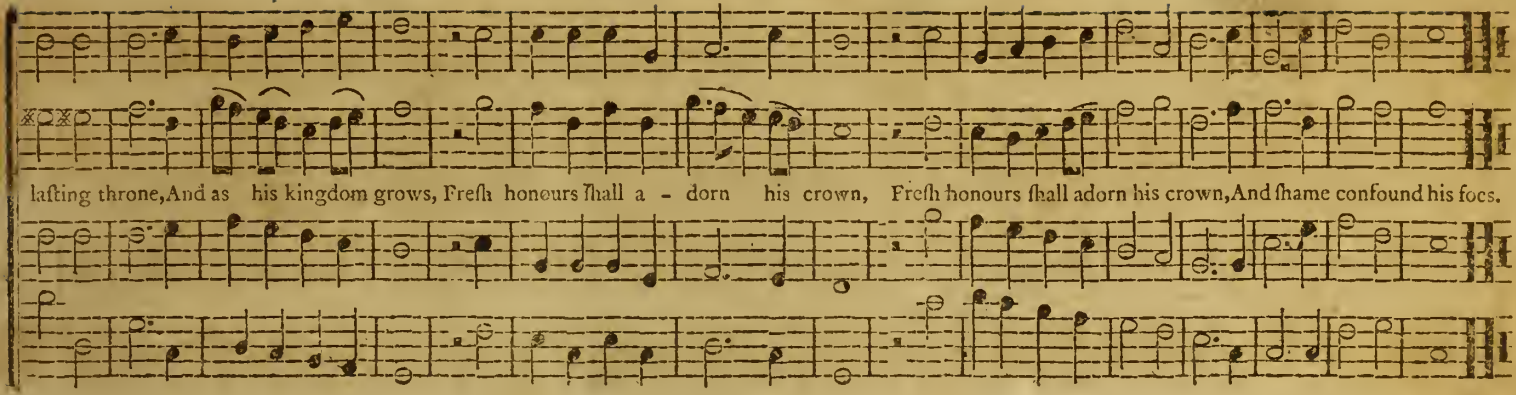

Look, ye ſinners, ye that hung him; Look, how deep your ſins have ſtung him; Dying ſinners, Look and live.

Northfield. C. M. Words from Lock Hospital.

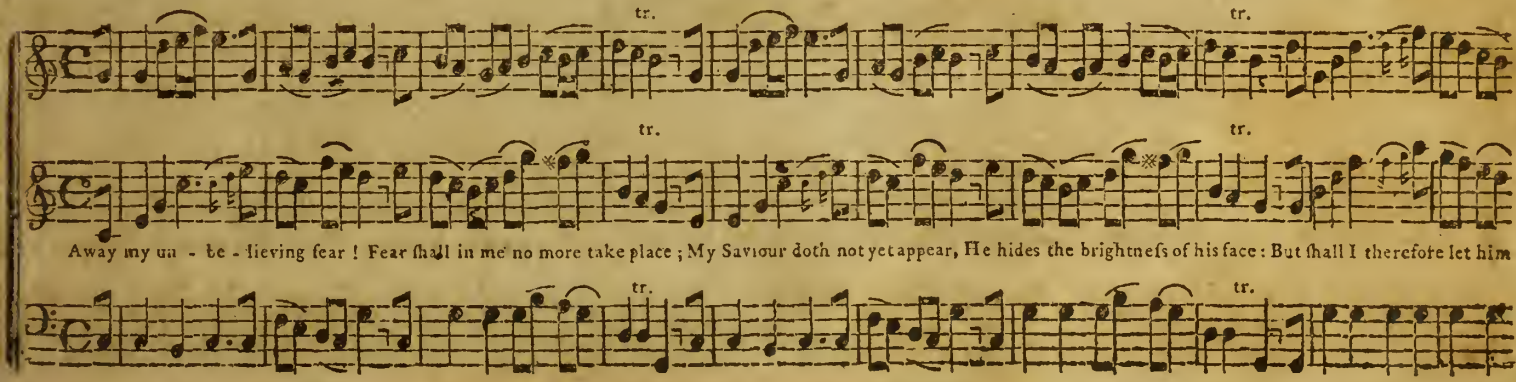


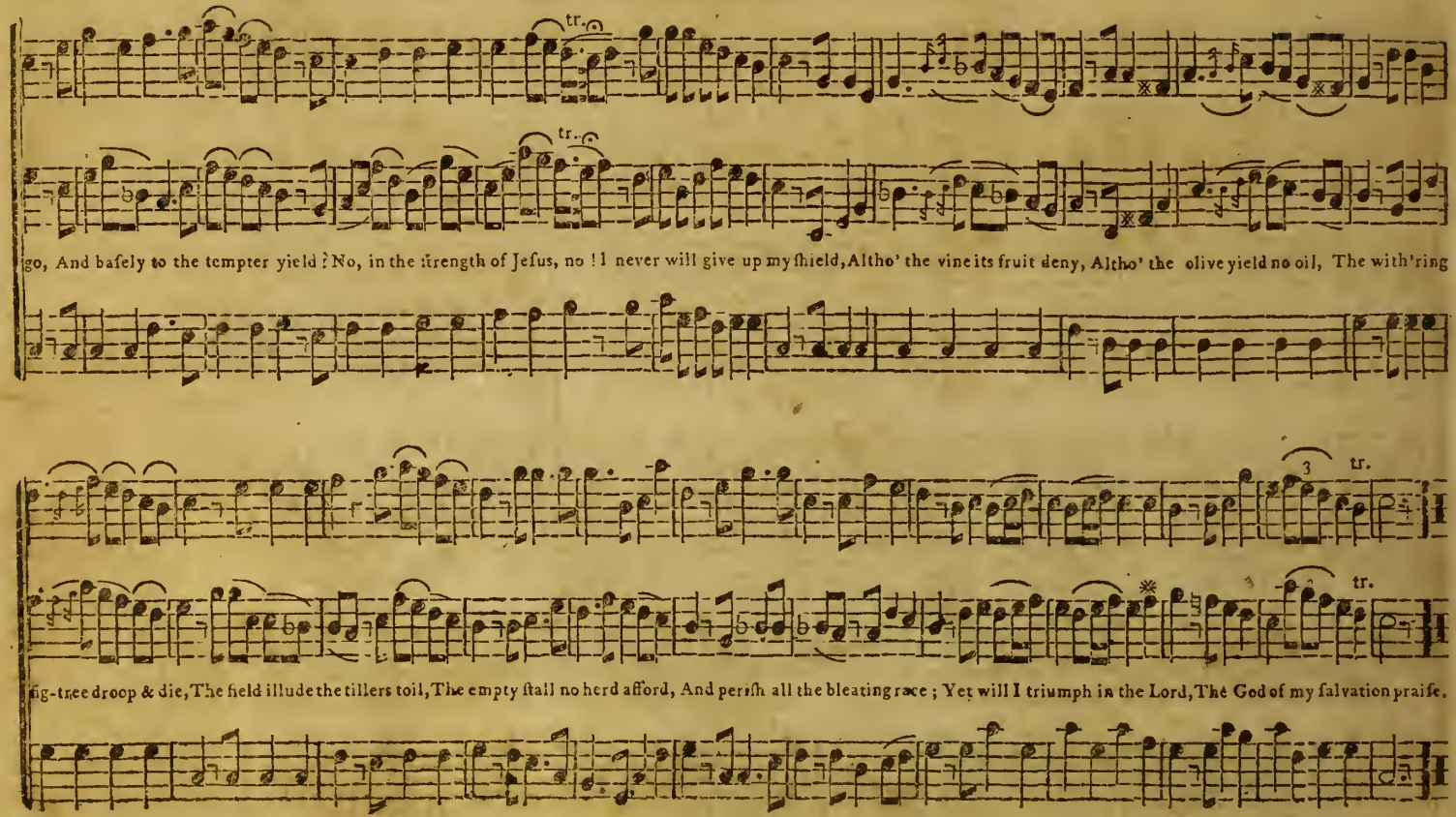
Grave.




lasting throne, And as his kingdom grows, Fresh honours shall a - dorn his crown, Fresh honours shall adorn his crown, And shame confound his foes.

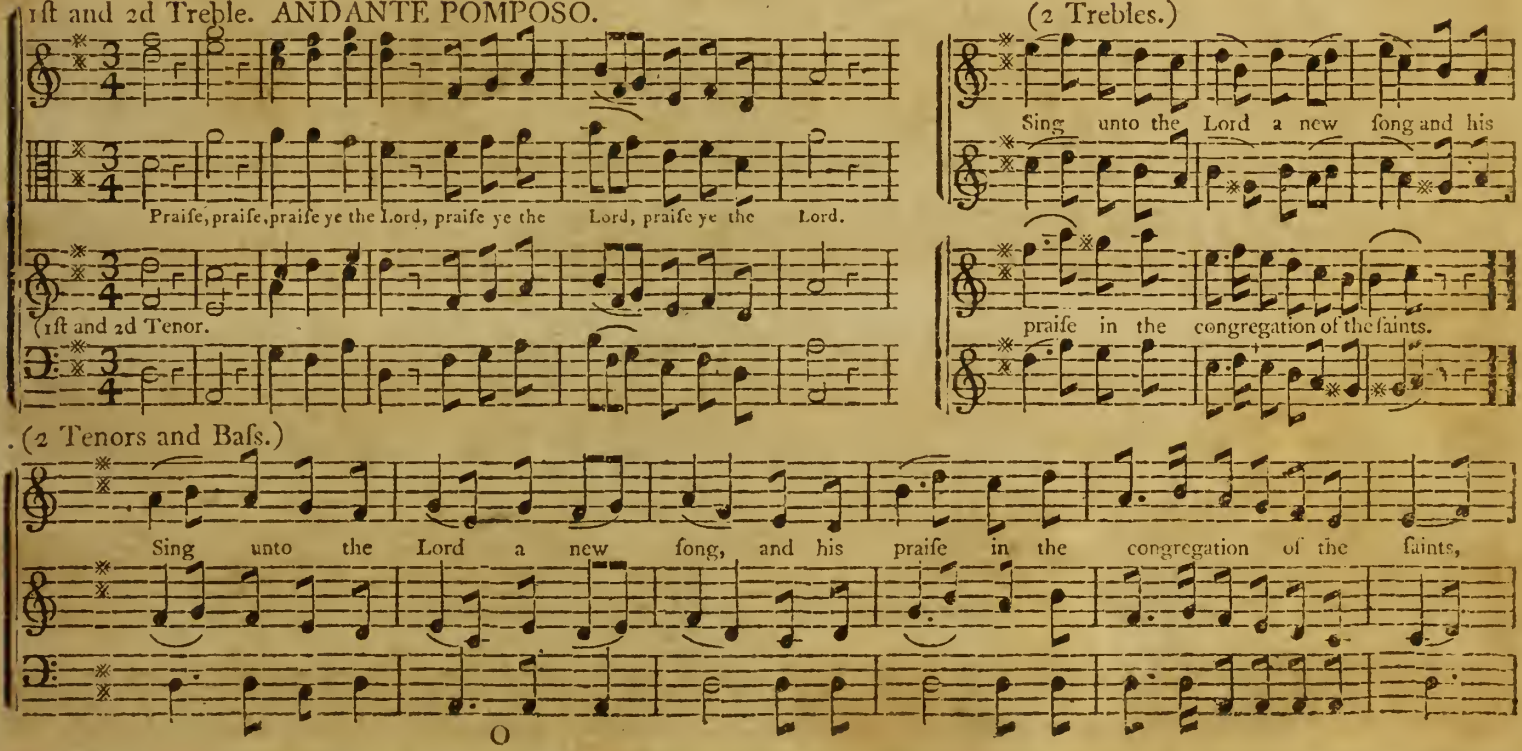
Habakkuk. L. M.


tr.
tr.
tr.
tr.
Away my un - be - lieving fear ! Fear shall in me no more take place ; My Saviour doth not yet appear, He hides the brightness of his face : But shall I therefore let him
tr.
tr.

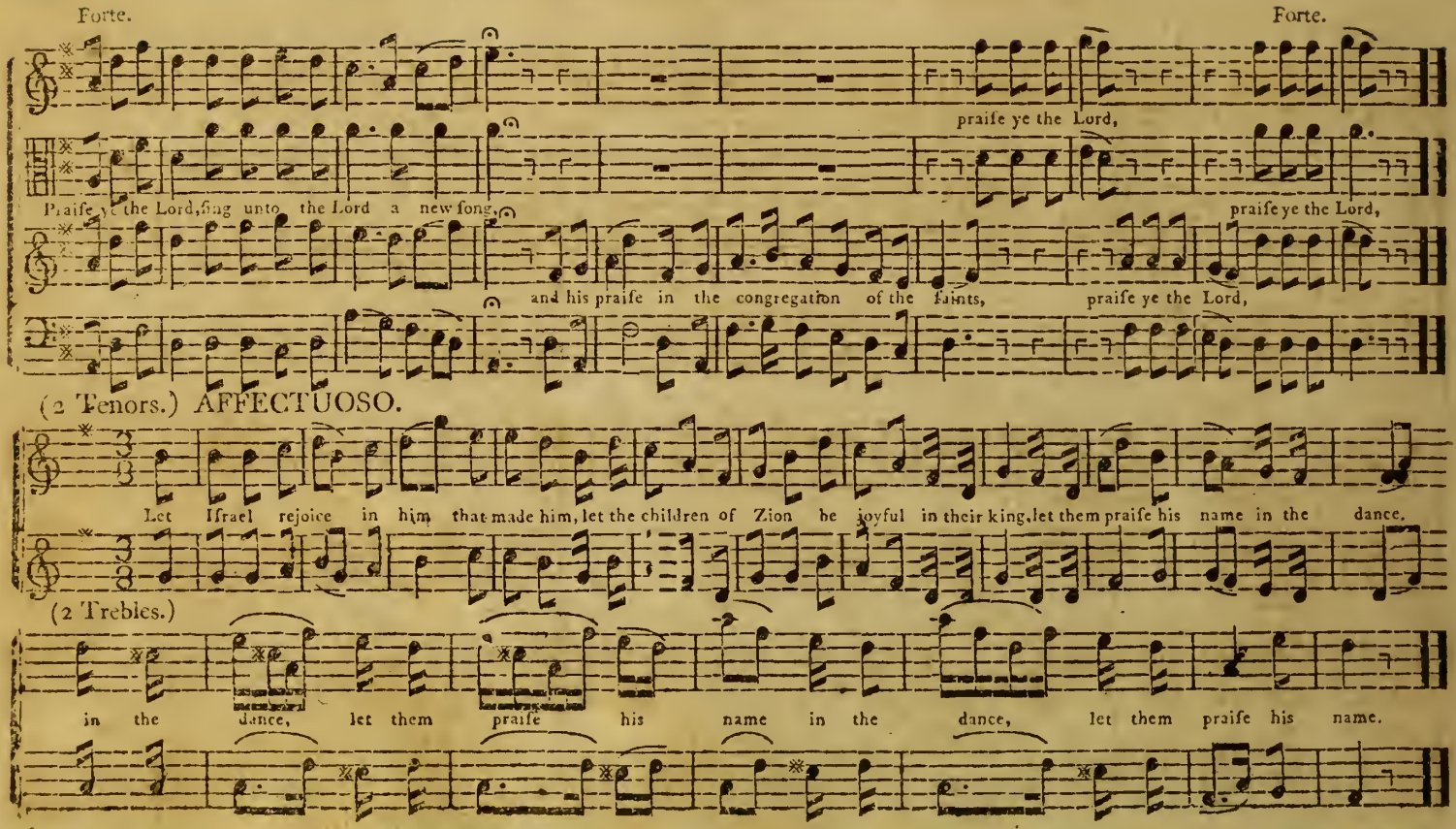

tr.
tr.
go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield, Altho' the vine its fruit deny, Altho' the olive yield no oil, The with'ring
3
tr.
tr.
fig-tree droop & die, The field illude the tillers toil, The empty stall no herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.

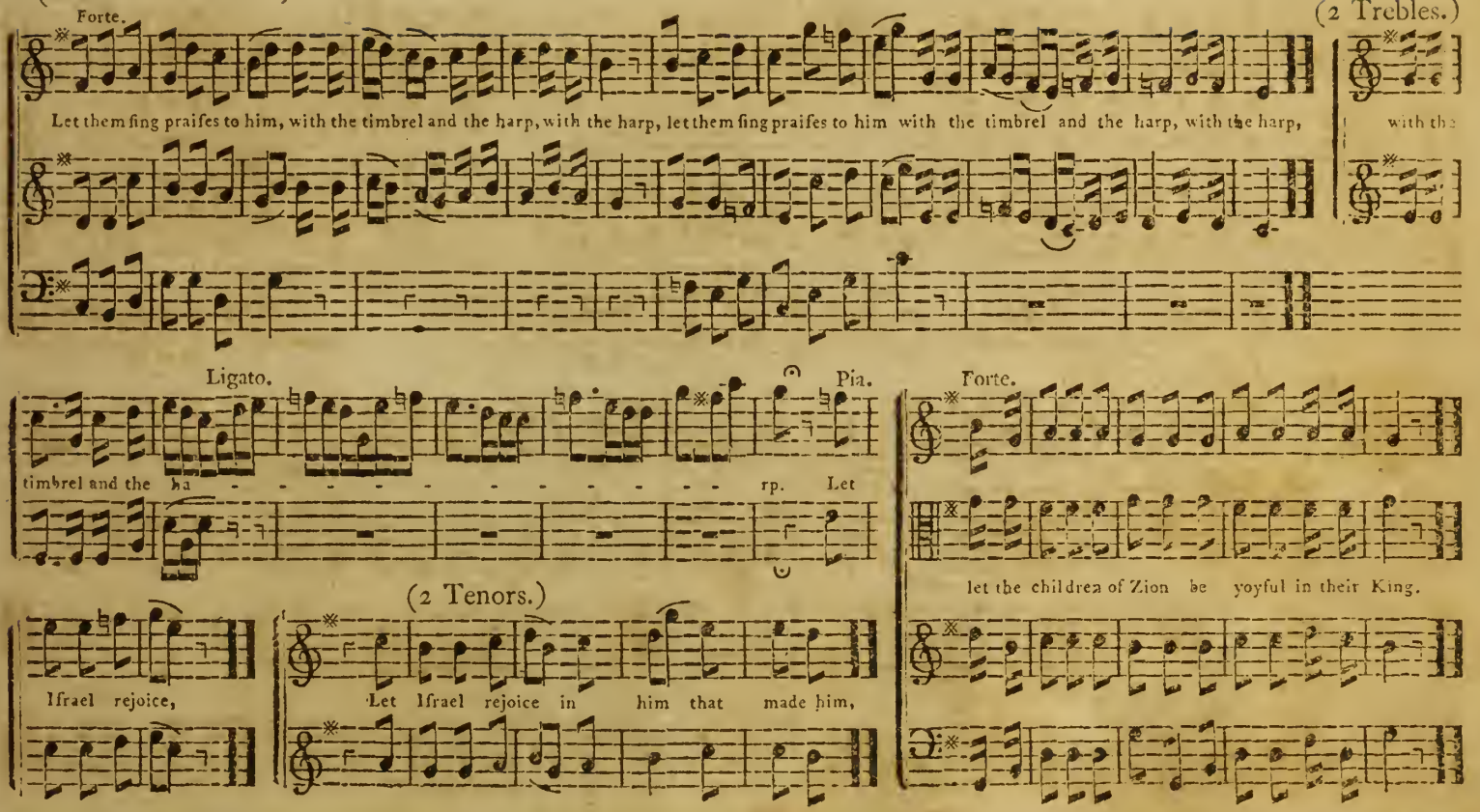
[An *occaſional* ANTHEM, dedicated to the SINGING SOCIETIES of *NEWBURYPORT*, by their humble ſervant HANS GRAM.—

CHARLESTOWN, *October*, 1794.



O

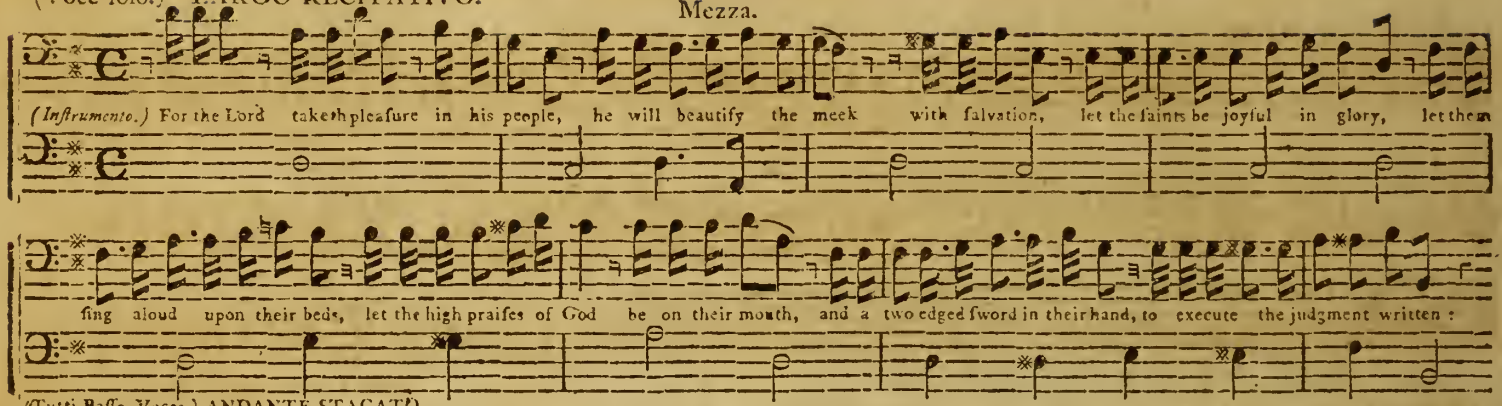

Forte.
Forte.
praiſe ye the Lord,
Praiſe ye the Lord, ſing unto the Lord a new ſong,
praiſe ye the Lord,
and his praiſe in the congregation of the ſaints,
praiſe ye the Lord,
(2 Tenors.) AFFECTUOSO.
Let Iſrael rejoice in him that made him, let the children of Zion be joyful in their king, let them praiſe his name in the dance.
(2 Trebles.)
in the dance, let them praiſe his name in the dance, let them praiſe his name.


(2 Tenors and Bafs.)
Forte.
(2 Trebles.)
Let them ſing praiſes to him, with the timbrel and the harp, with the harp, let them ſing praiſes to him with the timbrel and the harp, with the harp,
with the
Ligato.
Pia.
Forte.
timbrel and the ha - - - - - - - - - - - - rp. Let
let the children of Zion be joyful in their King.
(2 Tenors.)
Iſrael rejoice,
Let Iſrael rejoice in him that made him,

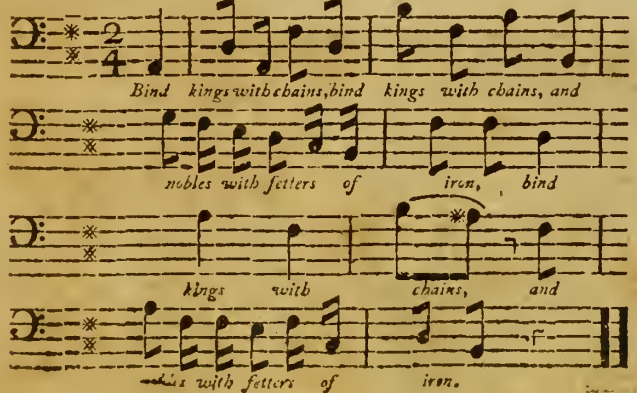
Anthem. Continued.

(Voce solo.) LARGO RECITATIVO.

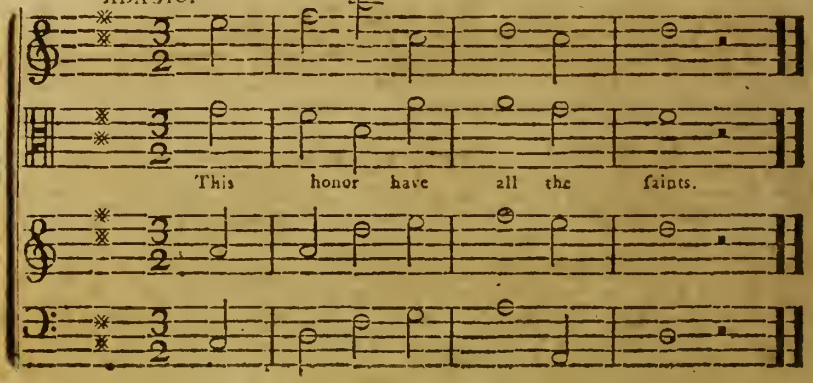
Mezza.

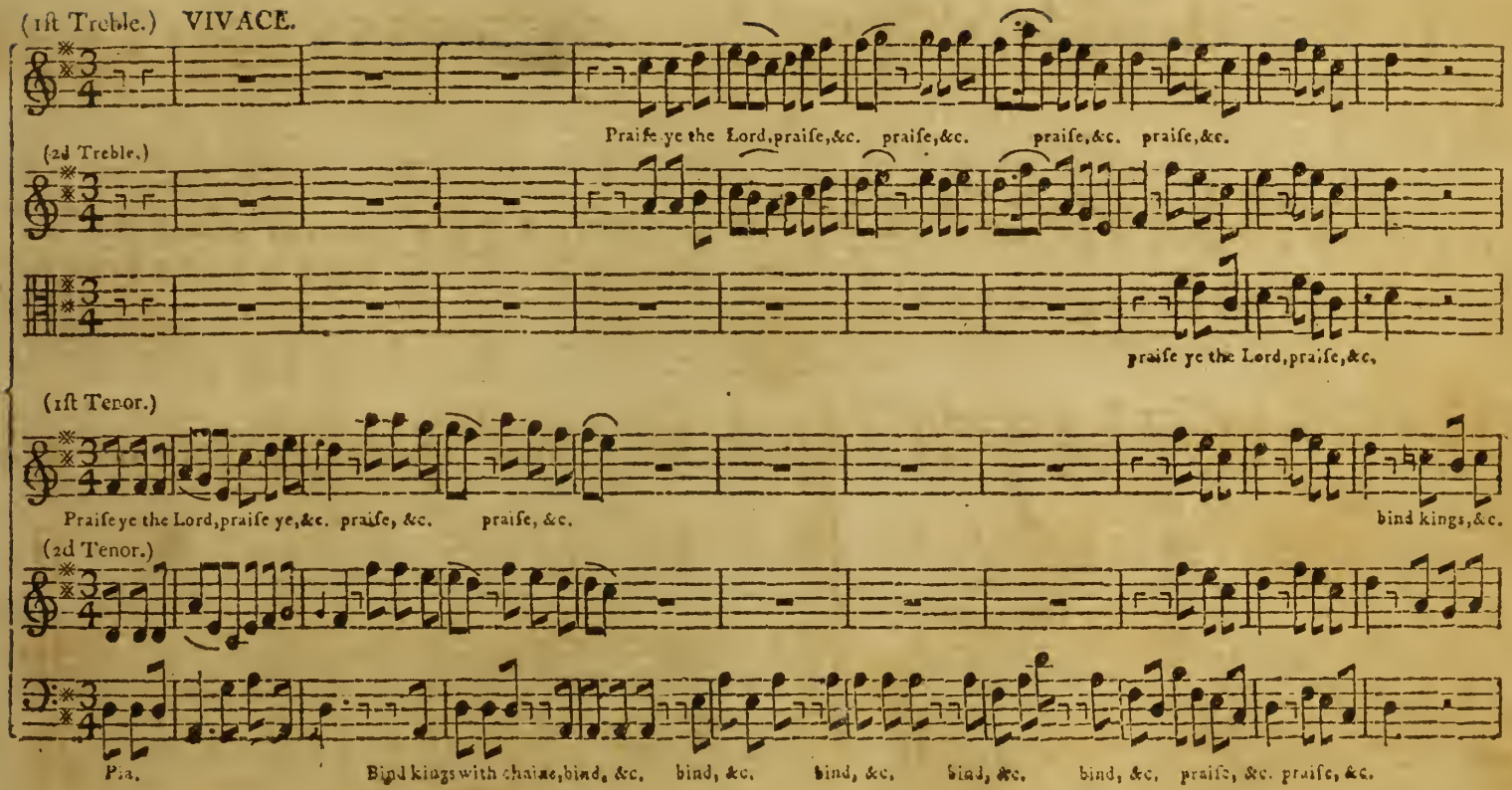


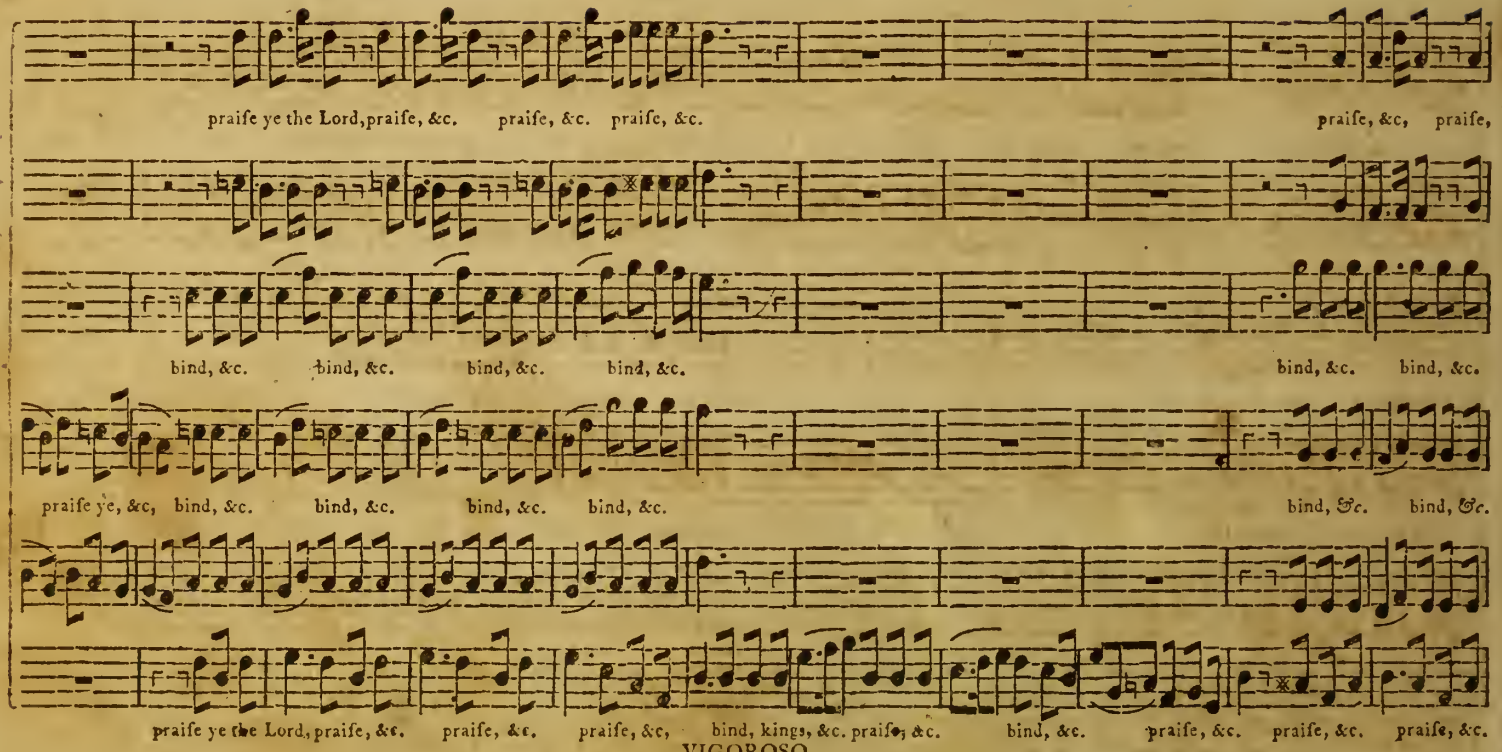
(Tutti Basso Voces.) ANDANTE STACATO.



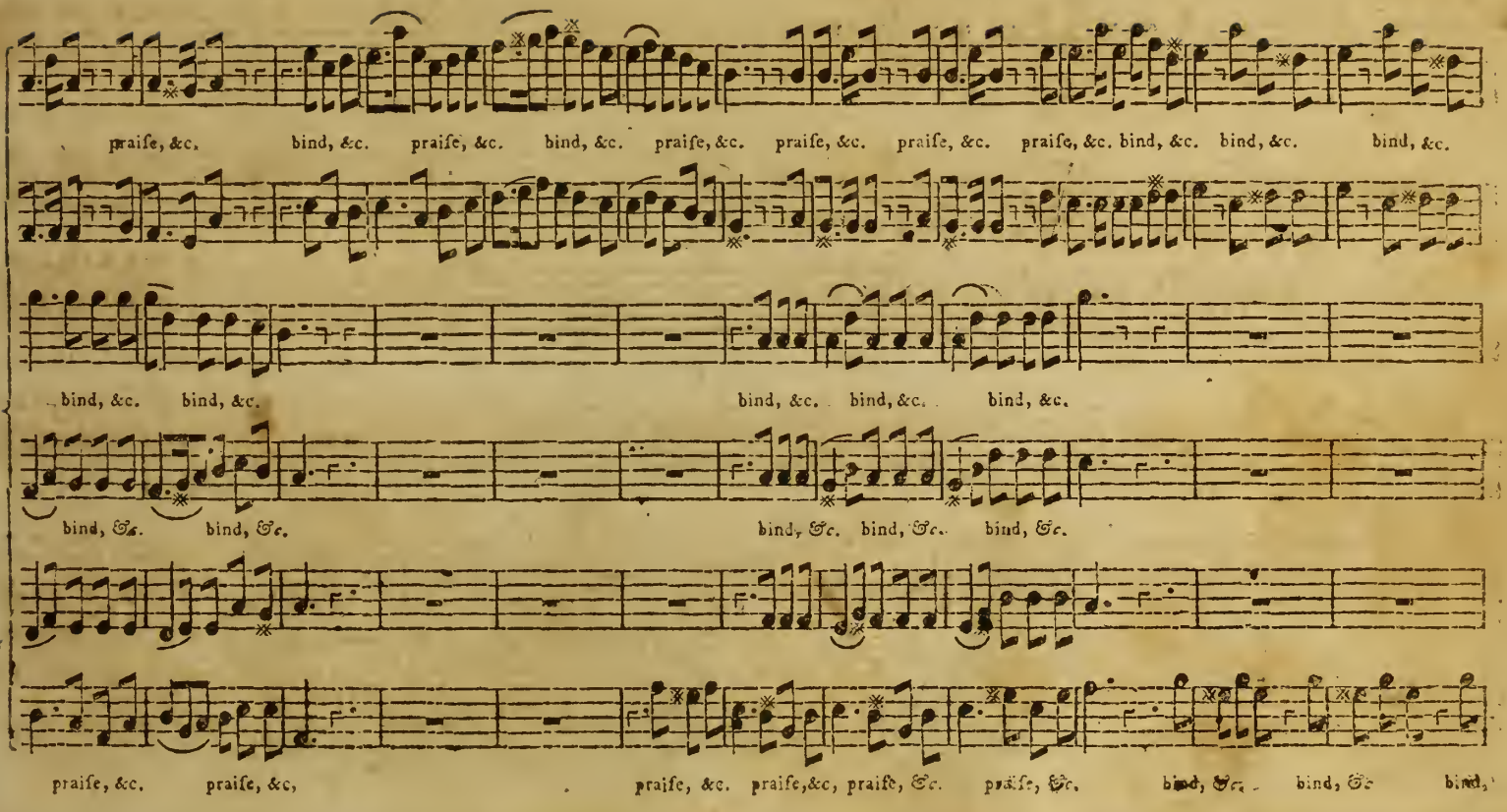
ADAGIO.

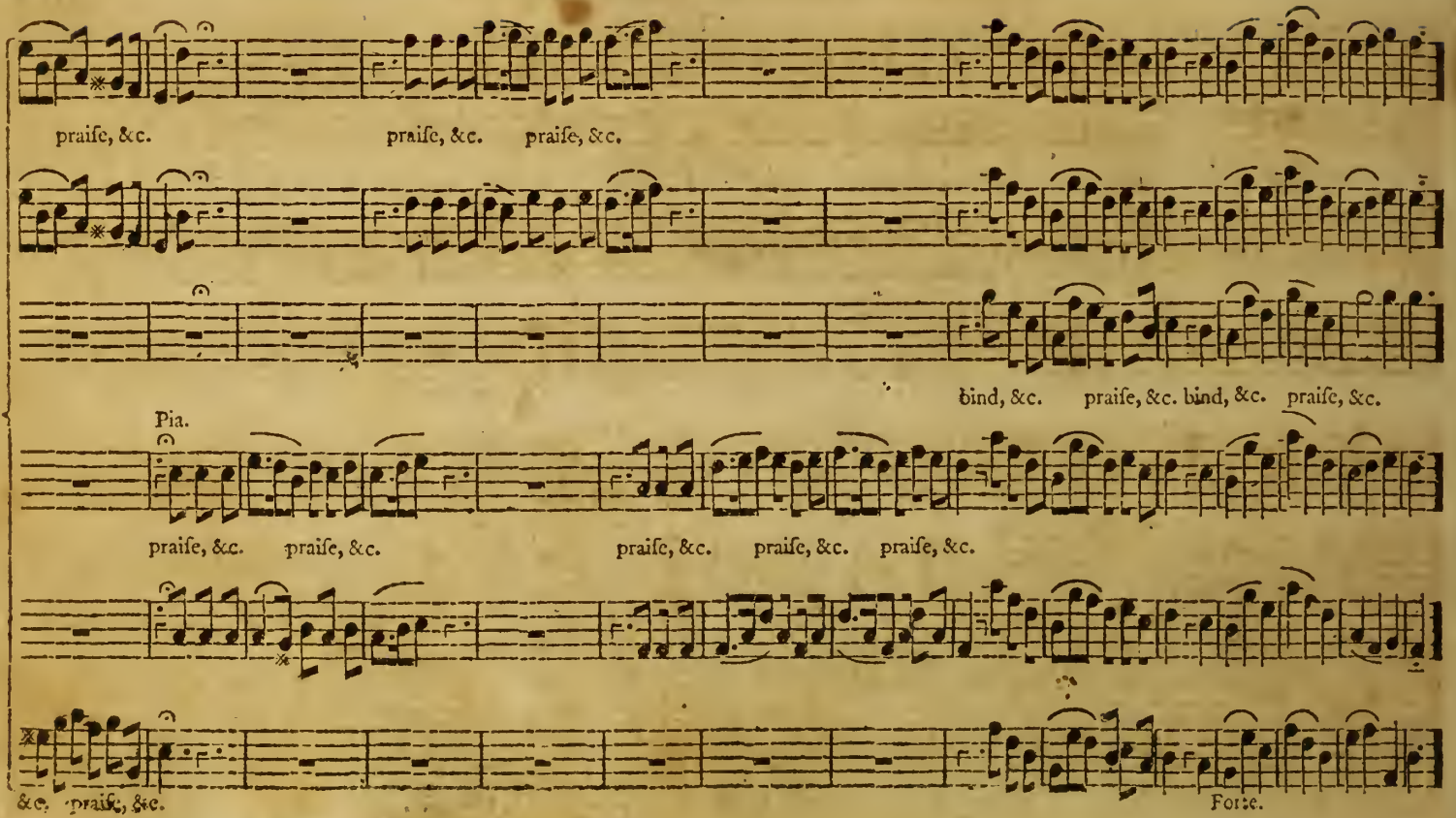


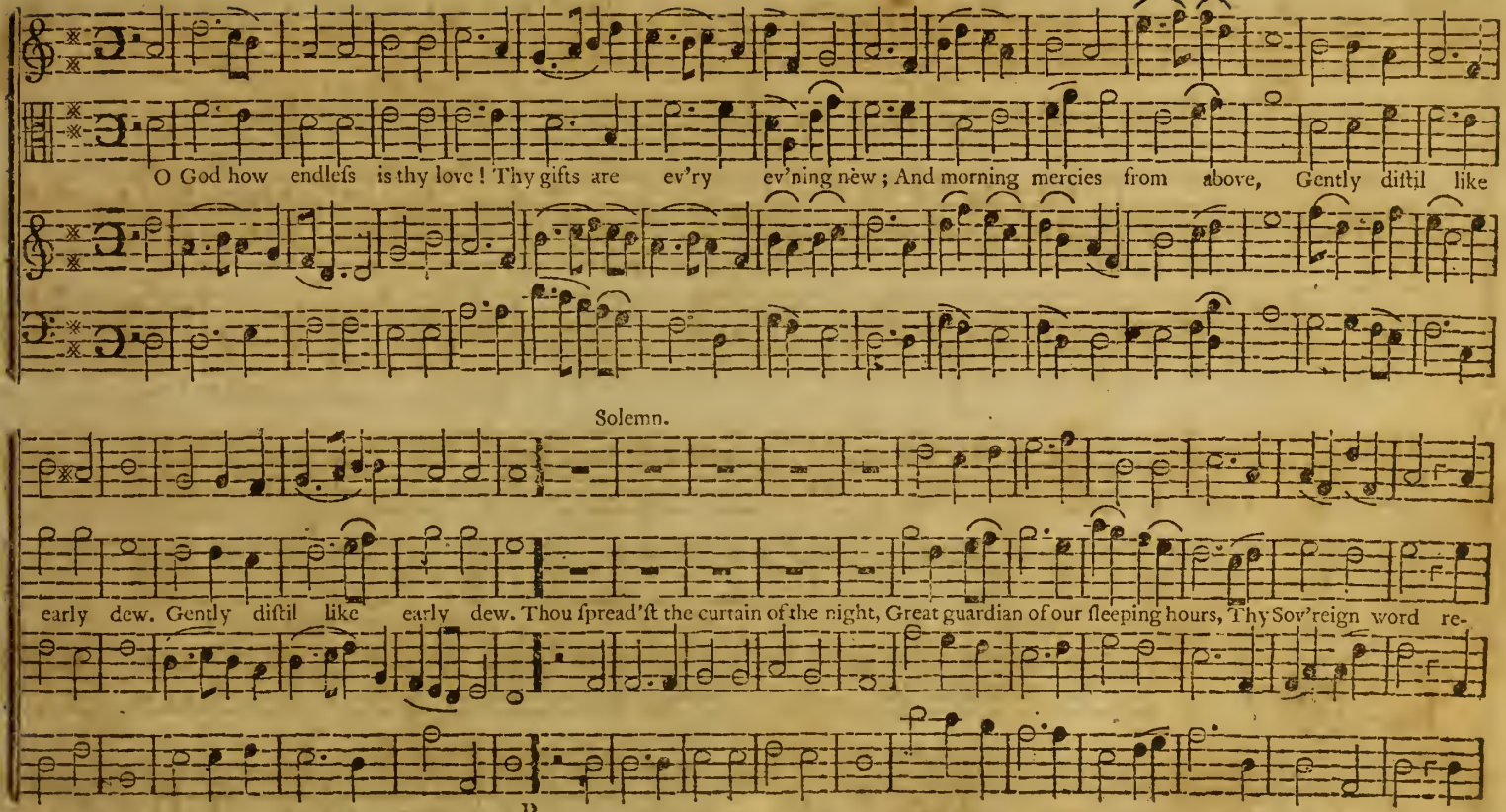

(1ſt Treble.) VIVACE.
Praiſe ye the Lord, praiſe, &c. praiſe, &c. praiſe, &c. praiſe, &c.
(2d Treble.)
praiſe ye the Lord, praiſe, &c.
(1ſt Tenor.)
Praiſe ye the Lord, praiſe ye, &c. praiſe, &c. praiſe, &c. bind kings, &c.
(2d Tenor.)
Pia. Bind kings with chaine, bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. praiſe, &c. praiſe, &c.

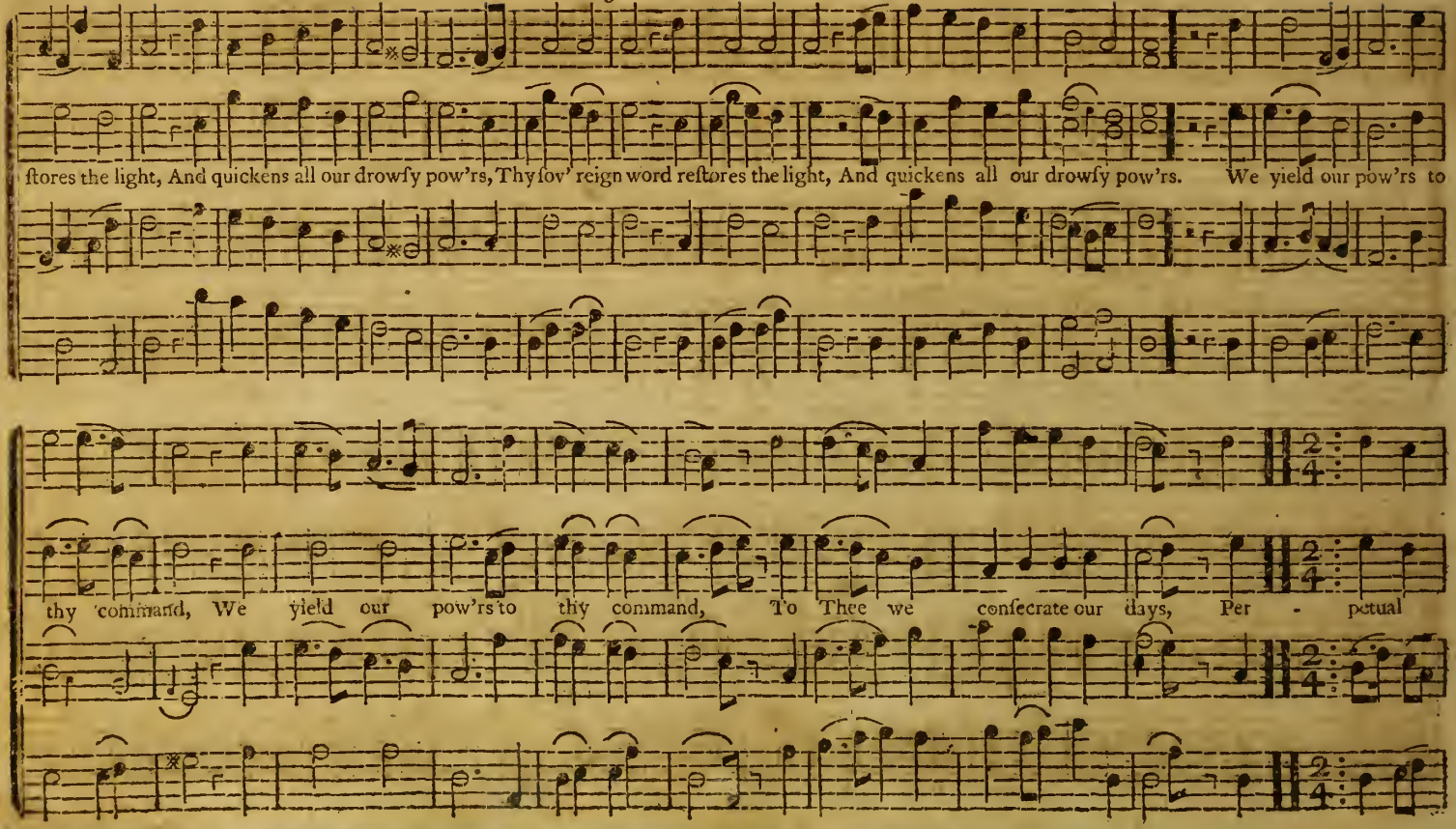

praiſe ye the Lord, praiſe, &c. praiſe, &c. praiſe, &c. praiſe, &c, praiſe,
bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.
praiſe ye, &c, bind, &c. bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.
praiſe ye the Lord, praiſe, &c. praiſe, &c. praiſe, &c, bind, kings, &c. praiſe, &c. bind, &c. praiſe, &c. praiſe, &c. praiſe, &c.

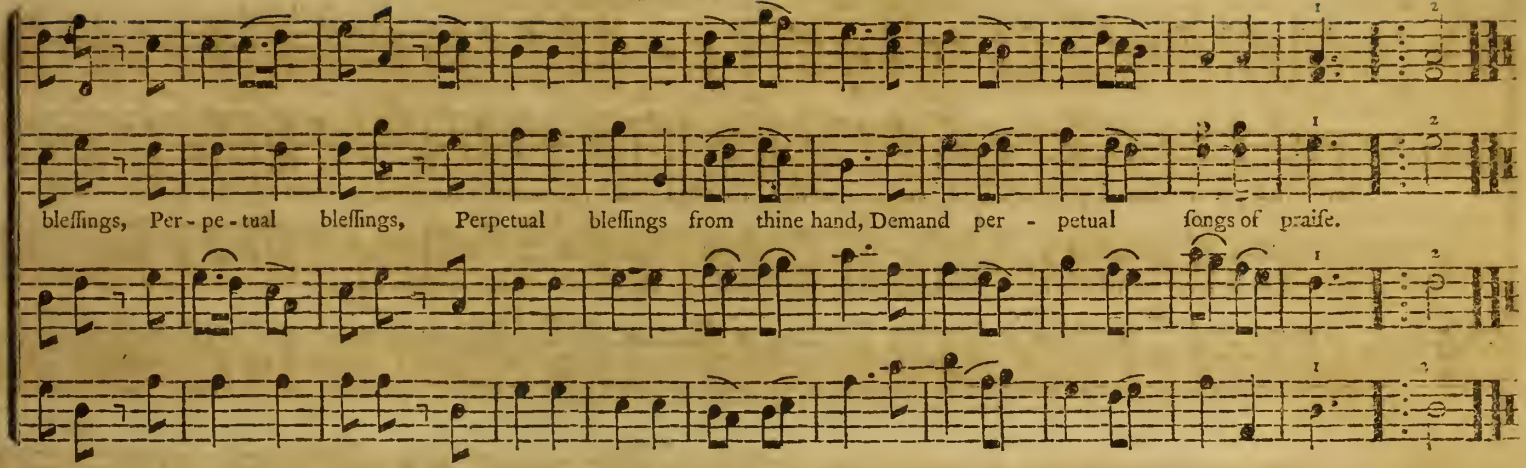
VIGOROSO.


praiſe, &c. bind, &c. praiſe, &c. bind, &c. praiſe, &c. praiſe, &c. praiſe, &c. praiſe, &c. bind, &c. bind, &c. bind, &c.
bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.
bind, &c. bind, &c. bind, &c. bind, &c. bind, &c.
praiſe, &c. praiſe, &c, praiſe, &c. praiſe,&c, praiſe, &c. praiſe, &c. bind, &c. bind, &c bind,

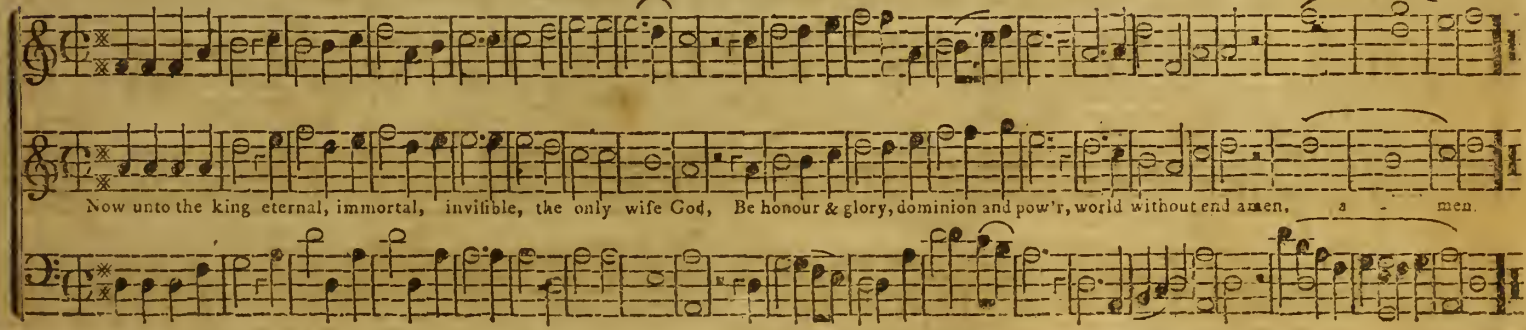

praiſe, &c.
praiſe, &c.
praiſe, &c.
bind, &c.
praiſe, &c.
bind, &c.
praiſe, &c.
Pia.
praiſe, &c.
praiſe, &c.
praiſe, &c.
praiſe, &c.
praiſe, &c.
&c.
praiſe, &c.
Forte.

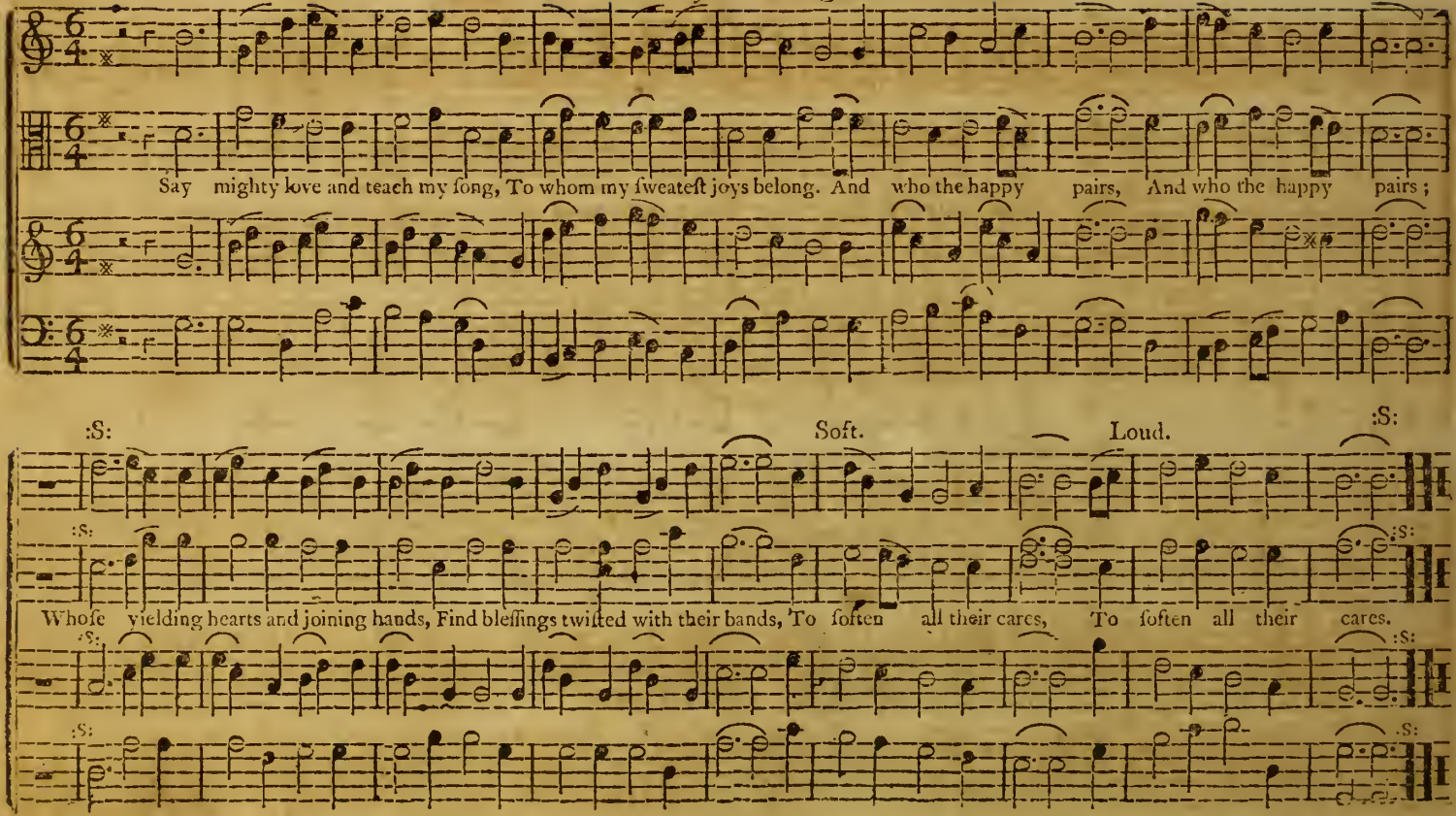

O God how endleſs is thy love! Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently diſtil like
Solemn.
early dew. Gently diſtil like early dew. Thou ſpread'ſt the curtain of the night, Great guardian of our ſleeping hours, Thy Sov'reign word re-
P


ſtores the light, And quickens all our drowſy pow'rs, Thy ſov' reign word reſtores the light, And quickens all our drowſy pow'rs. We yield our pow'rs to
thy command, We yield our pow'rs to thy command, To Thee we conſecrate our days, Per - petual

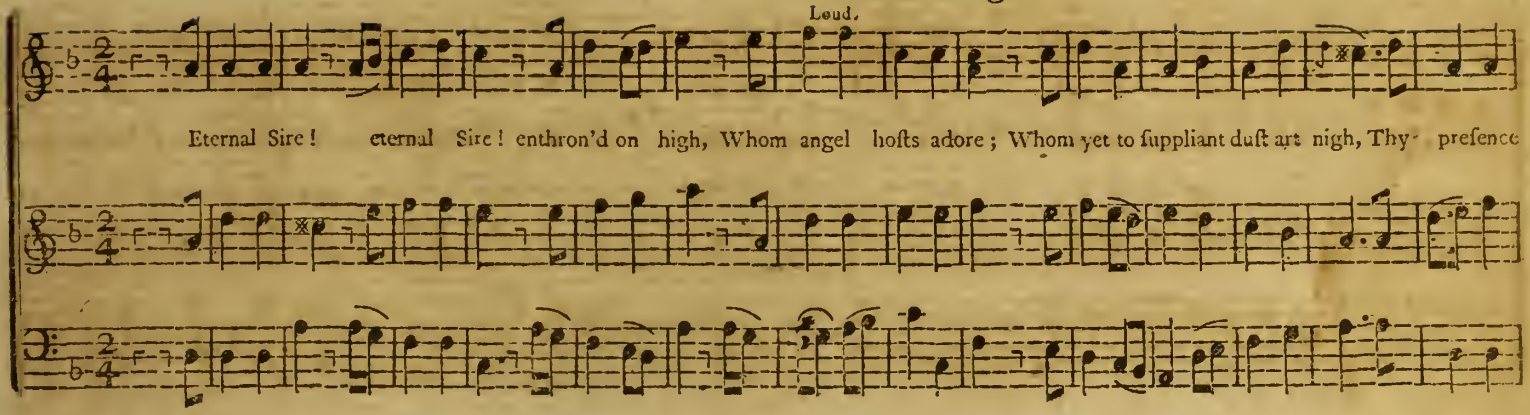

bleſſings, Per - pe - tual bleſſings, Perpetual bleſſings from thine hand, Demand per - petual ſongs of praiſe.

Doxology.

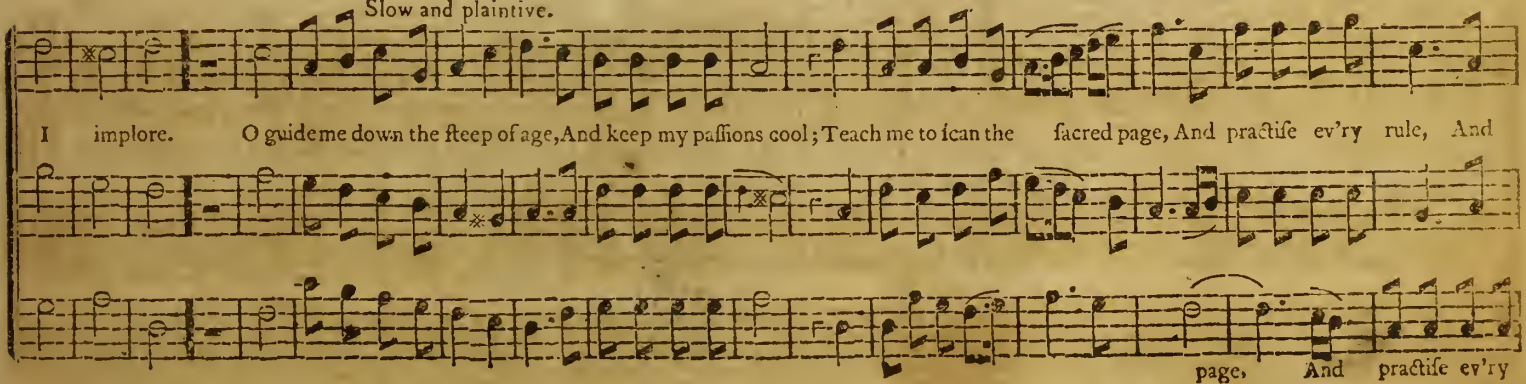

Now unto the king eternal, immortal, inviſible, the only wiſe God, Be honour & glory, dominion and pow'r, world without end amen. a - men.

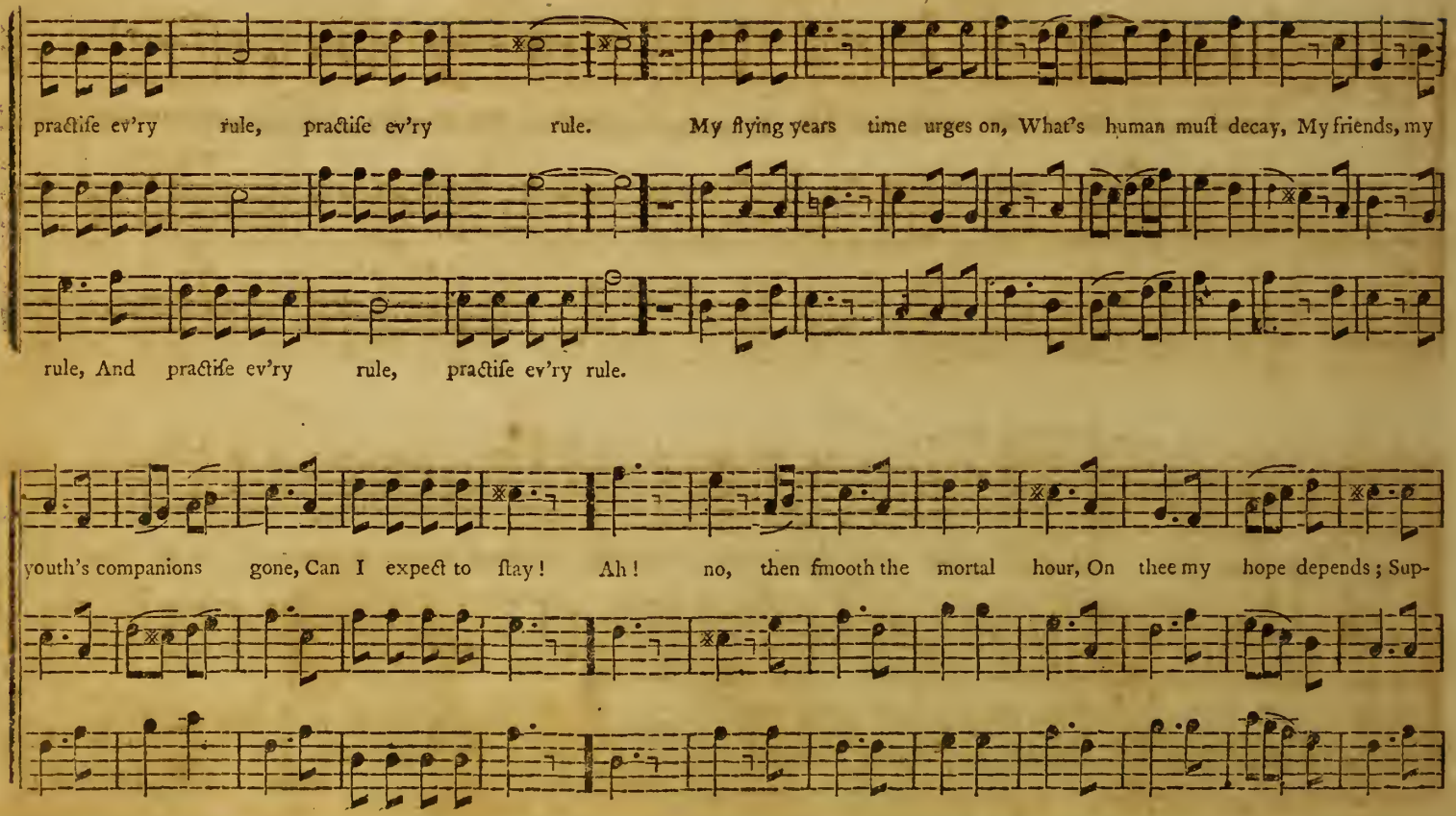

Say mighty love and teach my ſong, To whom my ſweateſt joys belong. And who the happy pairs, And who the happy pairs;
:S:
Soft.
Loud.
:S:
Whoſe yielding hearts and joining hands, Find bleſſings twiſted with their bands, To ſoften all their cares, To ſoften all their cares.

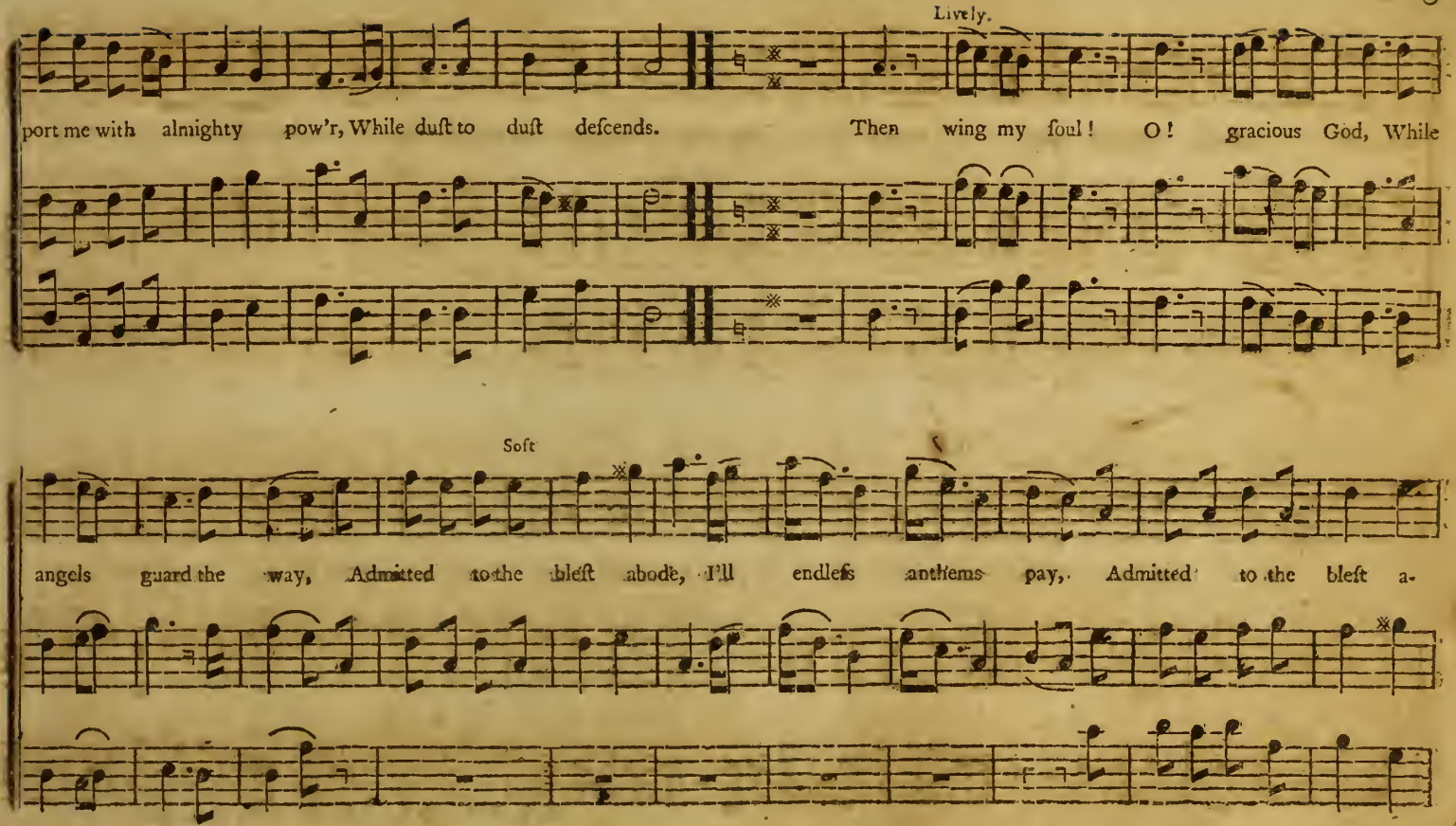
Loud.



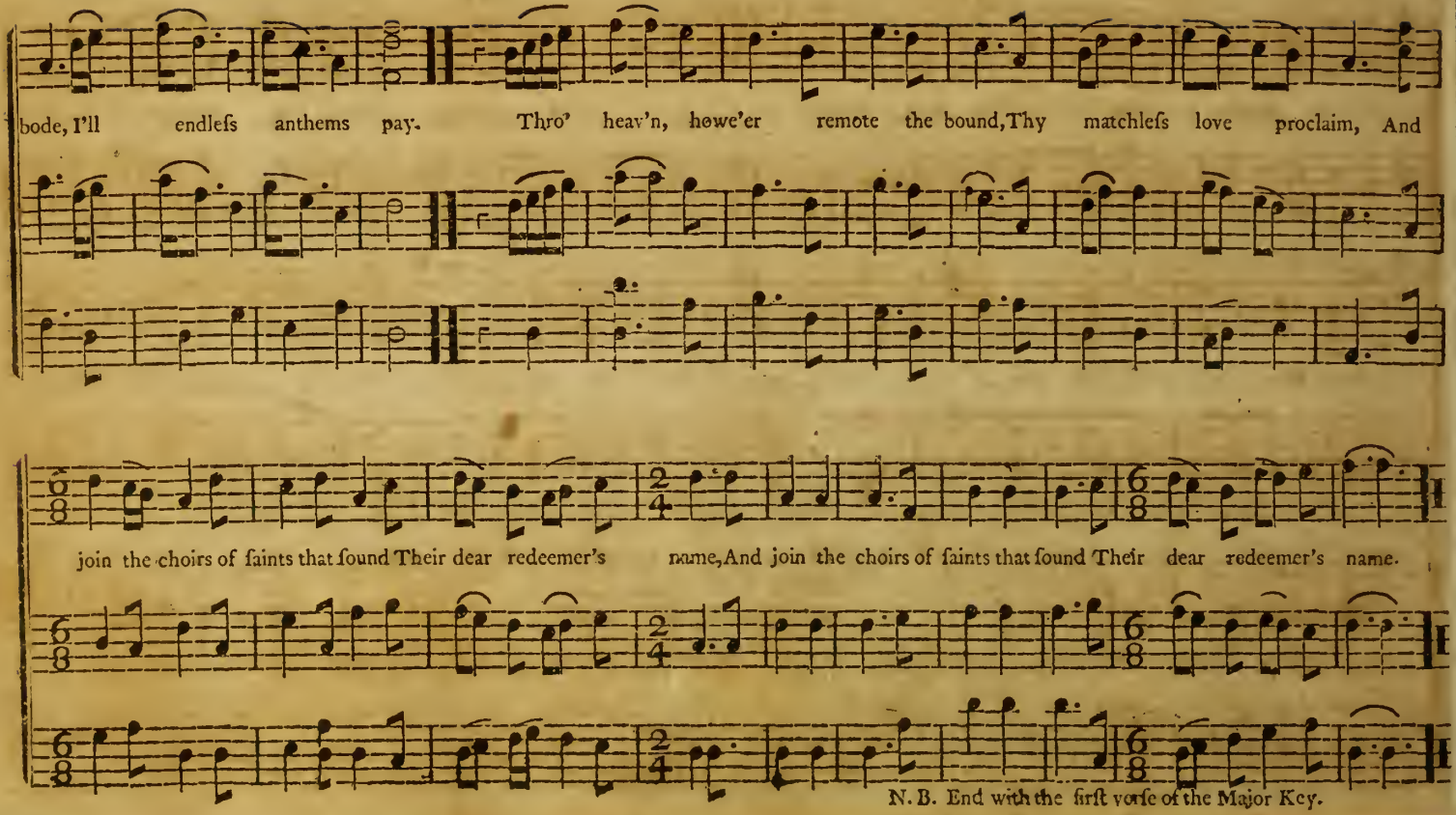
Slow and plaintive.




practiſe ev'ry rule, practiſe ev'ry rule. My flying years time urges on, What's human muſt decay, My friends, my
rule, And practiſe ev'ry rule, practiſe ev'ry rule.
youth's companions gone, Can I expect to ſtay! Ah! no, then ſmooth the mortal hour, On thee my hope depends; Sup-


Lively.
port me with almighty pow'r, While duſt to duſt deſcends. Then wing my ſoul! O! gracious God, While
Soft
angels guard the way, Admitted to the bleſt abode, I'll endleſs anthems pay, Admitted to the bleſt a-

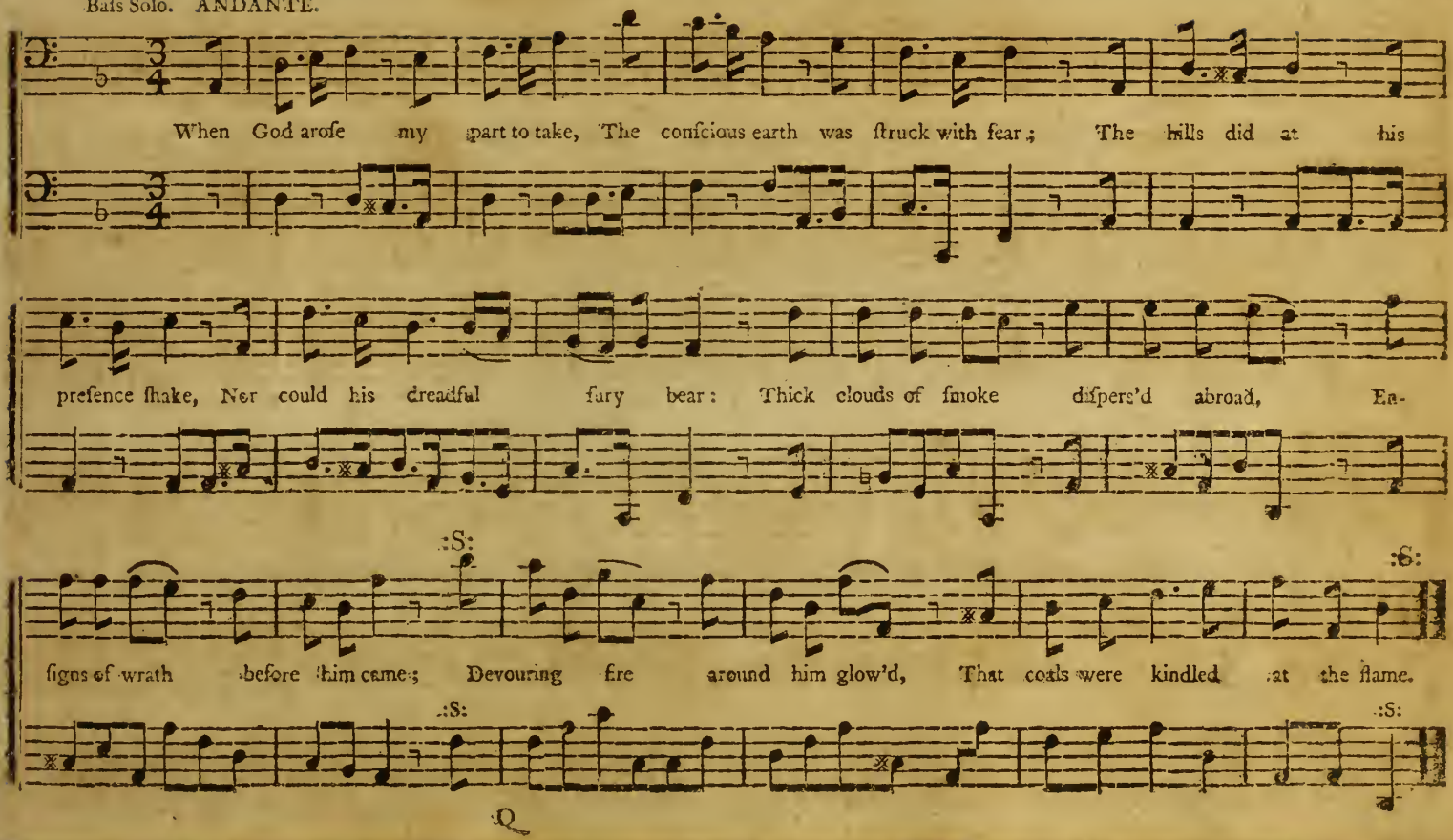
Milton. Continued.

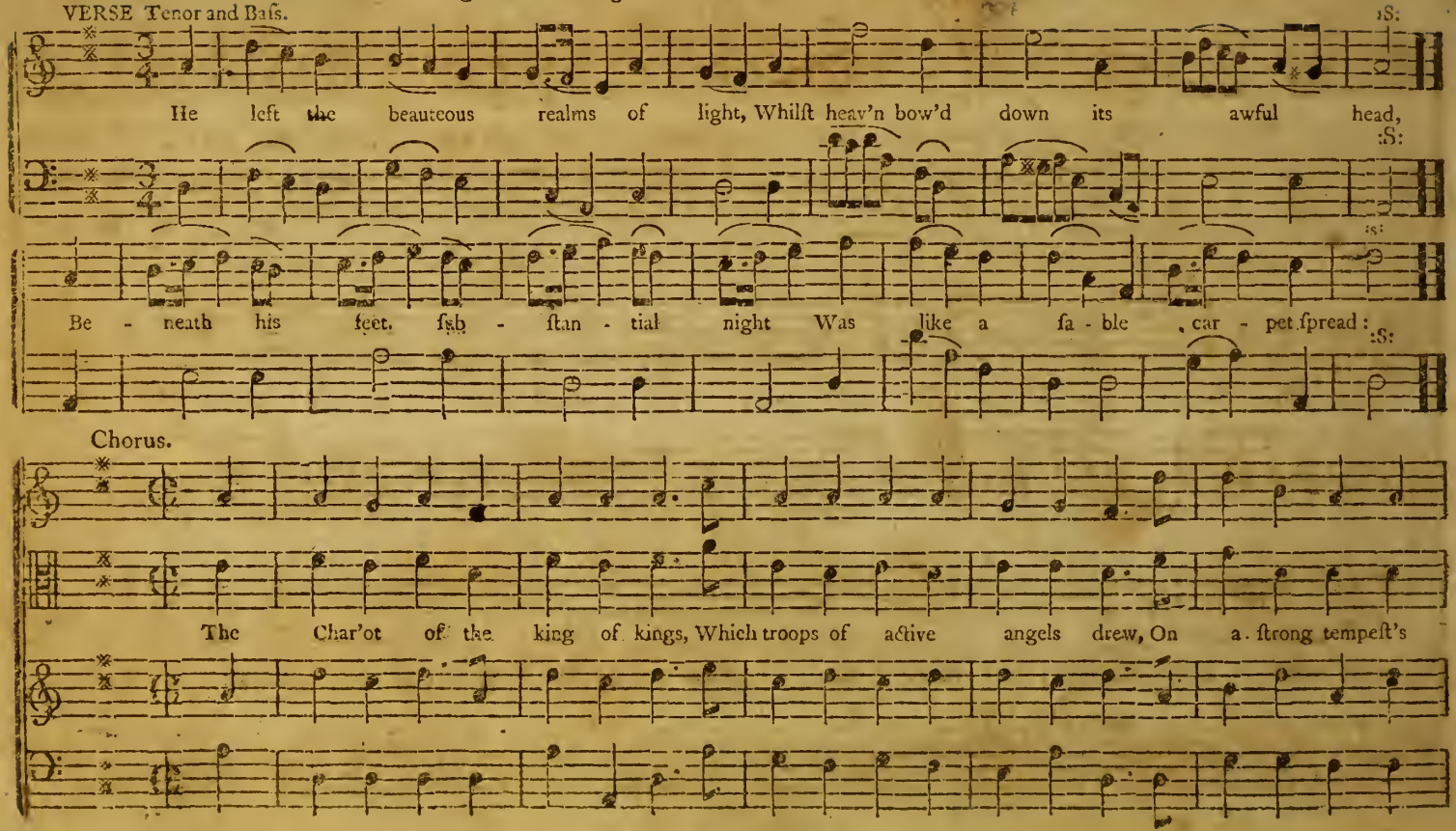


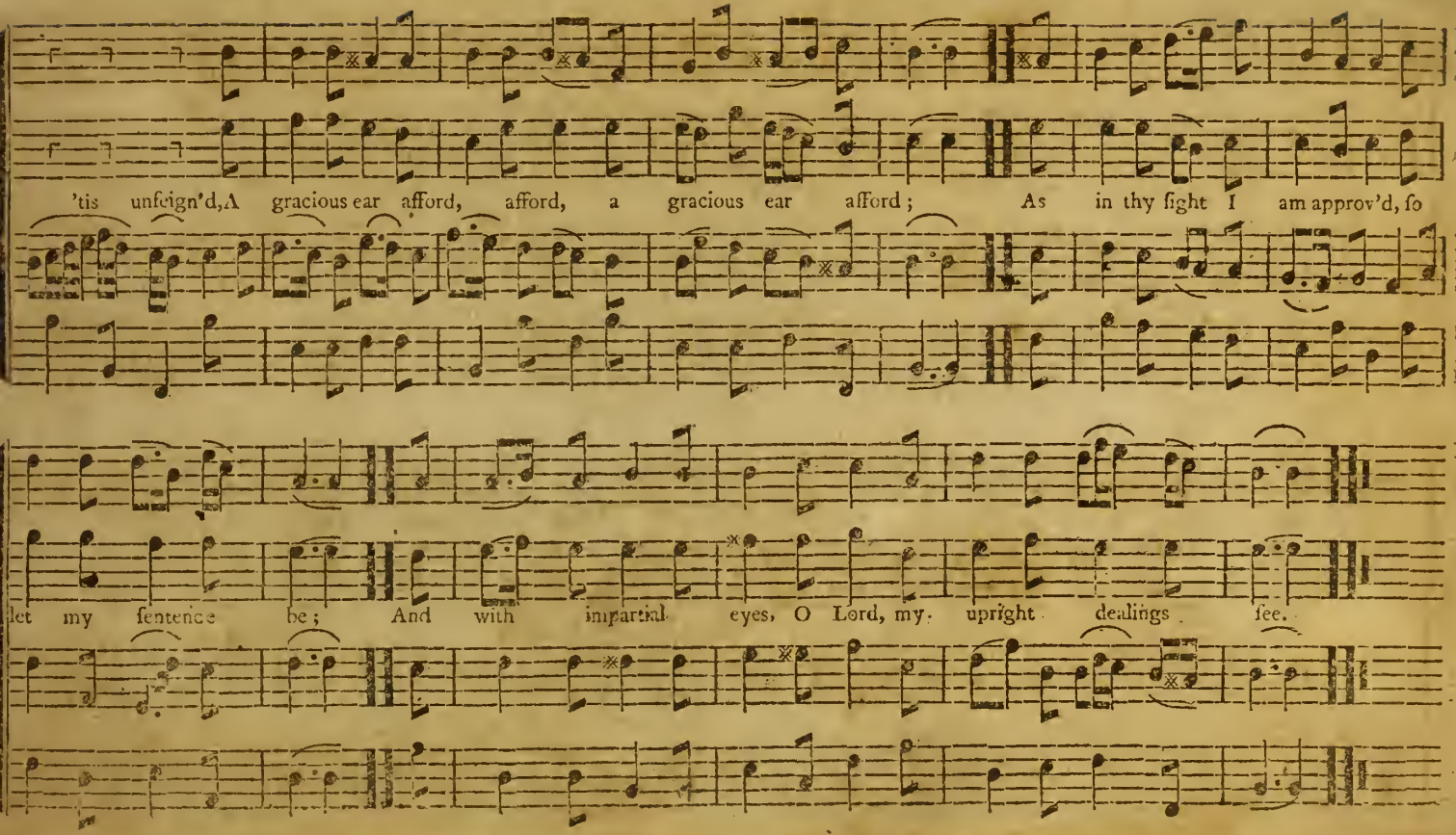
N. B. End with the firſt verſe of the Major Key.

Eighteenth Pſalm Tune.

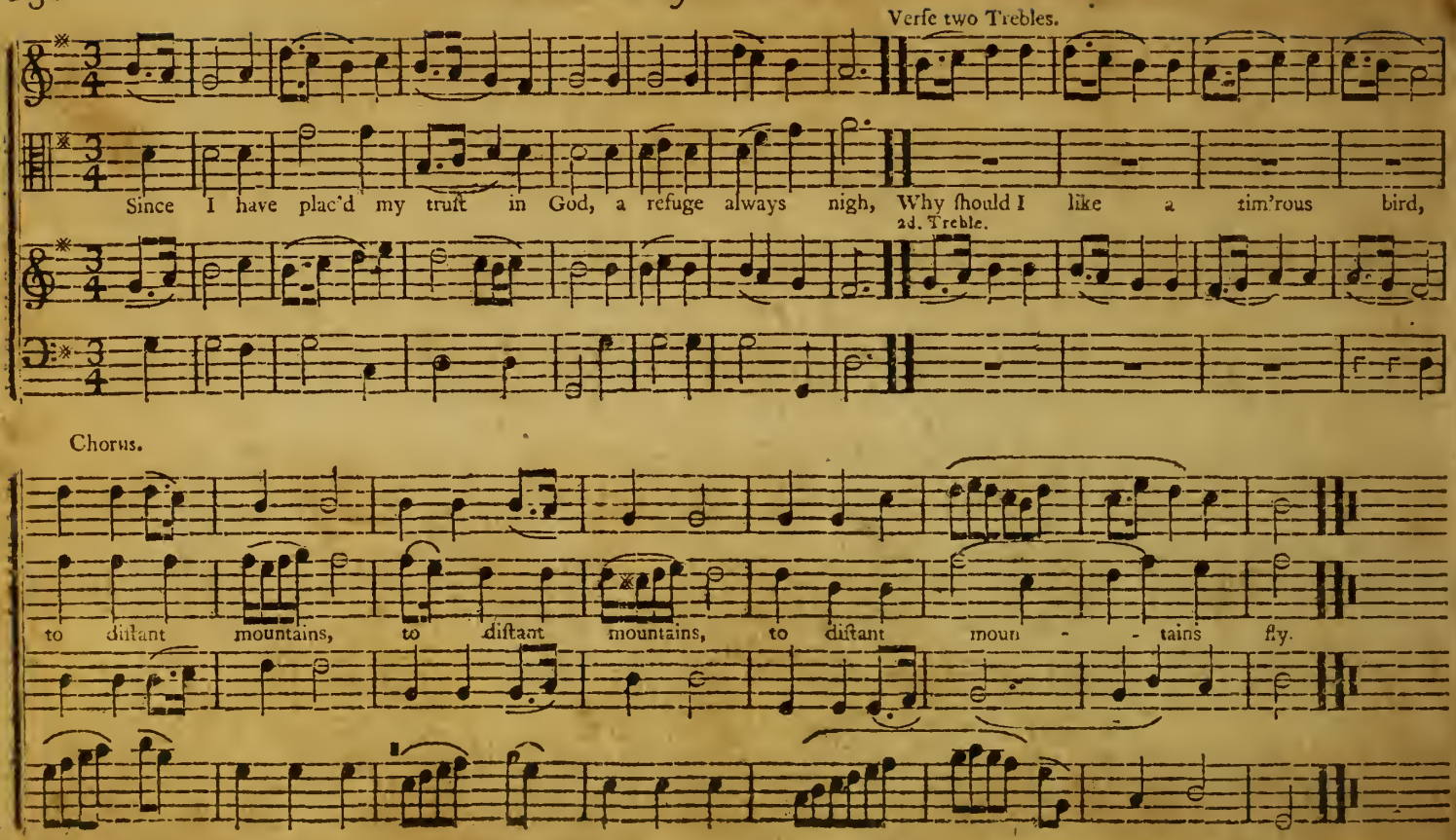
Baſs Solo. ANDANTE.




VERSE Tenor and Baſs.
He left the beauteous realms of light, Whilſt heav'n bow'd down its awful head,
Be - neath his feet. ſub - ſtan - tial night Was like a ſa - ble car - pet ſpread:
Chorus.
The Char'ot of the king of kings, Which troops of active angels drew, On a ſtrong tempeſt's


'tis unfeign'd, A gracious ear afford, afford, a gracious ear afford; As in thy ſight I am approv'd, ſo
let my ſentence be; And with impartial eyes, O Lord, my upright dealings ſee.

Eleventh Pſalm Tune.



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